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Conference



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# Table of Contents

## Schedule of Events:

Friday Conference Agenda	p. 10.
Saturday Conference Agenda	p. 34.
Sunday Conference Agenda	p. 50.

## Small Group Discussions:

Friday	12:00pm - 1:00pm	p. 14.
Saturday	4:30pm - 5:30pm	p. 14.
Sunday	12:30pm - 1:30pm	p. 14.

## Seminar Presentations:

Friday 8:00pm	Bruce Johnson	
	<i>Arts &amp; Crafts.101 - A Beginner's Guide</i>	p. 26.

Friday 8:00pm	Andre' Chaves	
	<i>Consequences of the Arts &amp; Crafts Movement</i>	
	<i>On the 20th Century</i>	p. 26.

Friday 9:00pm	Thomas Brunk	
	<i>Mary Chase Stratton and the Pewabic Pottery</i>	p. 30.

Saturday 9:00am	Ronald VanOstrand	
	<i>Arts &amp; Crafts Metalware: Hammered, Spun</i>	
	<i>and Pressed - A Craftsman's Perspective</i>	p. 36.

Saturday 10:00am	Michael McCracken	
	<i>'Worth Many Times Its First Cost:' The Role</i>	
	<i>Of Production and Design in Gustav</i>	
	<i>Stickley's Furniture</i>	p. 36.

Saturday 8:30pm	Anne Stewart O'Donnell	
	<i>Five Outrageous Women</i>	
	<i>Of the Arts &amp; Crafts Movement</i>	p. 42.

Sunday 9:00am	Patricia Gebhard	
	<i>Beyond Wright: The Decorative Arts</i>	
	<i>of Purcell and Elsmilie</i>	p. 52.

Sunday 10:00am	Susan Futterman	
	<i>Frances Gearhart: Sister, Teacher, Artist</i>	p. 52.

(continued on next page)



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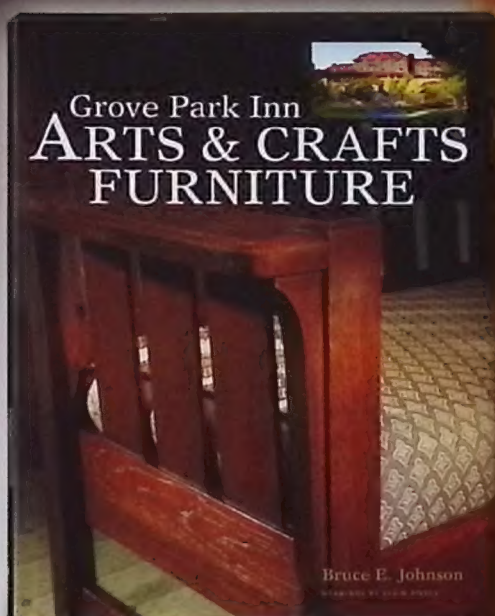


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## Table of Contents (cont.)

### Special Events:

Lifetime Achievement Award	p. 16.
Silent Auction	p. 18.
Book Club Discussions	p. 22.
Demonstrations by Craftsirms	p. 24.

### Special Exhibits:

Asheville Art Museum:	p. 32.
<i>James Whistler, Printmaker</i>	
The Great Hall Exhibits:	p. 40.
<i>American Art Tiles - AAPA</i>	
<i>Mr. Stickley's Home</i>	
<i>Biltmore Industries Woodwork</i>	

### Tours:

Grove Park Inn Walking Tours	p. 12.
Preservation Society House Tours	p. 20.
Biltmore Industries Walking Tours	p. 28.

### Information:

Conference Information	p. 08.
Craftsman Farms	p. 48.
Robert Judson Clark Tribute	p. 54.
Pre-Conference Workshops	p. 56.
<i>An Unexpected Guest</i> Excerpt	p. 57.
Dining at the Grove Park Inn	p. 66.
American Art Pottery Association	p. 67.
Exhibitor Listings:	
Antiques	p. 68.
Contemporary Craftsirms	p. 70.
Books, Magazines & More	p. 72.
Maps:	
Books, Magazines & More	p. 73.
Antiques	p. 74.
Contemporary Craftsirms	p. 76.
Asheville	p. 78.
Grove Park Inn	p. 80.



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—“The Craftsman,” Stickley’s Magazine,  
November 1911



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# Information For You

Your **name badge** is your entry pass to all conference events.  
Wear it proudly - or be turned away!

The line for all 8th floor shows each day will form near the glass elevator on the 10th floor. No one entering the 8th floor from any other direction will be allowed in until everyone in line has entered the show. Any change will be posted on the 10th floor.

All events start on time. If you are late, please enter the room quietly - and don't let the door slam.

**Cell phones** should be on 'Silent' all weekend. Cell phone conversations should be held in private areas.

No **flash photography** is permitted during the seminars.

Small children hate seminars - and show it.

The Grove Park Inn is a **non-smoking** facility.

**Dining reservations** are recommended for dinner (pg. 66).

No antiques may be brought into the show. Each item leaving the show must have a receipt.

For safety reasons, **strollers** are not allowed in the antiques show. You may leave them in the service hallway by the Ticket Booth.

Sunday **shuttle busses** to the airport leave on time. Allow two hours between hotel departure and your flight.

If you are staying someplace other than the G.P.I. and have made an **airport shuttle bus reservation**, bring your bags to the G. P. I. bellstand on Sunday. The bus only leaves from the front door of the Great Hall at the G.P.I.

**Checkout** has been extended to 12:30pm on Sunday, but to avoid lines we suggest checking out prior to the morning seminars. The bellstand will store your bags for you.

Check the signs near the bellstand for the times of the free **shuttle bus** to and from the Renaissance Hotel. Cabs should be ordered in advance at the bellstand.

**Bus tour** tables are near the A & C registration desk.

Make your G.P.I. room reservation for the **Feb. 17-19, 2012**

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**Cover Photos:** Now removed, this path once led from the streetcar stop on Macon Avenue to the former outdoor terrace and fireplace, now a restaurant inside the hotel. **Back:** Photographs such as this one of the front entrance, taken soon after the hotel opened, are on display throughout the Grove Park Inn. The largest collection of historic photographs can be found in the second, third, fourth and fifth floor wings leading off the Palm Court in the Main Inn, directly above the Great Hall.

### The ROYCROFT Inn at EAST AURORA, New York

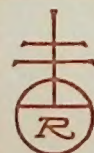
Opened to friends in 1905 Rest. 1995

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# Friday Schedule

9:00 - 10:00am	10:00 - 11:00am	11:00 - 12:00pm	12:00 - 1:00pm	1:00 - 2:00pm	2:00 - 3:00pm
Grove Park Inn Tour (p. 12)	Grove Park Inn Tour (p. 12)	Grove Park Inn Tour (p. 12)		Grove Park Inn Tour (p. 12)	Grove Park Inn Tour (p. 12)
Embroidery Workshop with Ann Chaves 8:30am-3:00pm Laurel Room - H/J, Sammons Wing (p. 56)					
Metalsmithing Workshop with Ron VanOstrand 8:30am-11:00am Laurel Room - F/G, Sammons Wing (p. 56)				Contemporary Craftsirms Show 8th floor, Vanderbilt Wing (p. 70)	
Stains & Finishes Workshop (part 2) with Dennis Bertucci 9:00am-11:30 Sammons Wing Storage Room (p. 56)				Books, Magazines & More Show 8th & 10th floors, Vanderbilt (p. 72)	
Art Pottery Decorating Workshop with Peg Morar 9:30am - 4:30pm Biltmore Industries (p. 56)					
Designing a Landscape Plan with Paul Duchscherer 8:30am-11:00am Dogwood Room, Sammons Wing (p. 56)				Silent Auction Atrium, 8th fl., Vanderbilt Wing (p. 18)	
				Furniture Care Demonstrations Wilson Room, Vanderbilt Wg. (p. 24)	
			Small Group Discussions (p. 14)	Jewelry Demonstrations Wilson Room, Vanderbilt Wg. (p. 24)	
Biltmore Industries Walking Tour (p.28)				Woodworking Demonstrations Roosevelt Room, Vanderbilt Wg. (p. 24)	

Pre-registration was required for all Thursday and Friday workshops. Please check with the staff at the Arts & Crafts Registration Desk (not the instructor!) for any last-minute openings.

# Thursday Schedule

2:00 - 3:00pm	3:00 - 4:00pm	4:00 - 5:00pm	5:00 - 6:00pm	6:00 - 7:00pm	7:00 - 9:00pm
<b>Metalsmithing Workshop with Ron VanOstrand</b> 2:00-5:00pm Laurel-F/G Rm., Sammons Wing (p. 56)  <b>Stains &amp; Finishes Workshop (part 1) with Dennis Bertucci</b> 2:00-5:00pm Sammons Wing Storage Room (p. 56)  <b>Tile Decorating Workshop with Peg Morar</b> 2:00-5:00pm Biltmore Industries (p. 56)				<b>Craftsman Farms Benefit Banquet</b> Biltmore Industries/Groveswood Cafe (p.48)	



# Friday Sci

3:00 - 4:00pm	4:00 - 5:00pm	5:00 - 6:00pm		7:00 - 8:00pm	8:00 - 9:00pm
Grove Park Inn Tour (p. 12)		Book Club Dogwood Room Sammons (p. 22)		Coffee Hour Magnolia Lounge Sammons Wing	
Antiques Show (3:00pm - 6:00pm) 8th floor, Vanderbilt Wing (p. 68)				Arts & Crafts.101 Seminar Heritage - A Sammons Wing (p. 26)	
Contemporary Craftsirms Show 8th floor, Vanderbilt Wing (p. 70)				Consequences of the A&C Movement on the 20th Century Seminar Heritage - B/C Sammons Wing (p. 26)	
Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 72)					
Silent Auction Atrium, 8th floor, Vanderbilt Wing (p. 18)					
Furniture Care Demonstrations Wilson Room, 8th floor, Vanderbilt Wing (p. 24)					
Jewelry Demonstrations Wilson Room, 8th floor, Vanderbilt Wing (p. 24)					
Woodworking Demonstrations Roosevelt Room, 8th floor, Vanderbilt Wing (p. 24)					

*Pewabic  
Pottery  
Seminar*  
Heritage - A/B/C  
Sammons Wing  
(p. 30)



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# Grove Park Inn Walking Tours

## Friday North Fireplace

9:00am - 9:45am

10:00am - 10:45am

11:00am - 11:45am

1:00pm - 1:45pm

2:00pm - 2:45pm

3:00pm - 3:45pm

The Grove Park Inn has undergone many changes since it opened in 1913, but it still retains the heritage, the character and the charm of the Arts & Crafts movement.

Any other weekend of the year, guests who come to the Grove Park Inn often leave without discovering the hidden history of this fascinating hotel. Fortunately for us, Sue Angell, a Grove Park Inn employee who loves to share with us her knowledge of the hotel, has been leading historical walking tours during the Arts & Crafts Conference for several years now - and knows much about its Arts & Crafts heritage.

After meeting you at the north fireplace in the Great Hall, Sue will take you on an informative journey through the Grove Park Inn and back in time. You will learn what happened to the original rock pillars, the Roycroft chandeliers and the Heywood-Wakefield wicker rockers in the Great Hall.

Sue will also take you to the Palm Court, the hotel's second lobby and one most people never see. Along the way you'll discover why the elevators are hidden inside the fireplaces, learn what happened to the original Arts & Crafts stencils and see where F. Scott Fitzgerald lived for two years - and nearly died.

Sue will also share with you stories about some of the Inn's famous guests, along with the feud that developed between owner E.W. Grove and his son-in-law Frederick L. Seely, the man who designed, built and managed the Grove Park Inn (and who selected its Arts & Crafts furnishings) from 1913-1927. Their feud over ownership of the hotel, which divided the Grove and Seely families for decades, was finally

resolved in a St. Louis courtroom.

For additional information on the history of the hotel and the role of the Roycrofters, autographed copies of Bruce Johnson's book *Built for the Ages: A History of the Grove Park Inn* are available in the Books, Magazines & More Show.

Johnson's second GPI book, which was awarded the Thomas Wolfe Literary Award for 2009, entitled *Grove Park Inn Arts & Crafts Furniture*, is also for sale.

It explores in detail the role of the Roycrofters and the Arts & Crafts movement in the original design and furnishing of the Grove Park Inn, as well as in the later additions to this historic hotel.

And for a blend of history and mystery, check out Bruce Johnson's novel, *An Unexpected Guest* on page 57, which will take you on your own private tour of the Grove Park Inn.

Regardless, be sure you do some exploring in the Palm Court and down the side hallways before you leave.



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# Small Group Discussions

One of the most popular aspects of this conference are our daily Small Group Discussions, which provide us with the opportunity to sit down with other Arts & Crafts enthusiasts who share our passions and our interests. We purposely schedule several of these simultaneously to keep the numbers small so that the discussions are personal and lively. The meeting rooms are also small, so arrive early -- and have a second choice ready if needed. Our wonderful discussion leaders are volunteers, not seminar presenters, so they will ask you to share your experiences and your opinions (as if you needed any urging!)

## Friday Noon-1:00pm

*"Learning to Appreciate Vintage Textiles"* Dogwood (Sammons Wing)  
with Paul Freeman

*"Contemporary Meets Antique: Blending the Two Into a Harmonious Home"* Laurel F/G (Sammons Wing)  
with Michael FitzSimmons

*"How and When To Choose an Architect"* with Ed Heinle, AIA  
Rhododendron - K (Sammons Wing)

*"Collecting Block Prints: How To Get Started, What To Look For, What You Can Find"* with Steve Thomas  
Rhododendron - L (Sammons)

*"The Challenge of Arts & Crafts Furniture Design"* Peter Maynard  
Magnolia Lounge (Sammons Wing)

*"Art Pottery: How To Collect Wisely On A Budget"* with Allan Wunsch  
7th Floor Atrium (Vanderbilt Wing)

*"Appreciating Arts & Crafts Hammering Techniques"* with Frank Glapa  
Elaine's (Vanderbilt Wg., 6th Level)

## Saturday 4:30-5:30pm

*"Not a Style, But A Lifestyle: The Arts and Crafts Philosophy"*  
with Pat Bartinique  
Dogwood (Sammons Wing)

*"The Art and Craft in Arts & Crafts Jewelry"* Laurel F/G (Sammons Wg.)  
Mark Weaver & Rosalie Berberian

*"Getting the Most Out of Your Architect"* Laurel H/J (Sammons)  
with Gerald Morosco, AIA

*"Up The Creek Without an Oar? - Stories and Anything Else Related to the Mad Potter of Biloxi"* Bill Clark  
Rhododendron - K (Sammons Wing)

*"Designing Your Arts & Crafts Kitchen"* with Sandra Vitzthum  
Rhododendron - L (Sammons Wing)

*"Problems -- and Solutions -- In Restoring Your Arts & Crafts House"*  
Magnolia Lounge (Sammons Wing)  
with Gary Haynes, Jim McCord and Michelle Nelson

*"Arts & Crafts Tiles: The Emerging Art in Arts & Crafts"*  
7th Floor Atrium (Vanderbilt Wing)  
Sandie Fowler and Wendy Harvey

*"Collecting Stickley Furniture"*  
Elaine's (Vanderbilt Wg., 6th Level)  
with Michael McCracken

*"Furniture 101: A Walking Discussion of the GPI Collection -- From Stickley & Roycroft to Unsigned & Unknown"*  
A & C Registration Desk (Sammons)  
Michael Clark and Jill Thomas-Clark

## Saturday 2:30-3:30

*"Legacy of a Home: Mr. Stickley's Craftsman Farms, Then and Now"*  
with Pete Mars and Mark Weaver  
~ Great Hall Display Cases ~

Join Pete Mars and Mark Weaver in the Great Hall next to the Craftsman Farms display case "Mr. Stickley's Home" for a lively discussion about Stickley's initial concept of Craftsman Farms and how it has evolved into one of the most important Arts & Crafts cultural and educational sites in America.

## Sunday 12:30-1:30pm

*"Head, Heart and Hand - Letting Arts & Crafts Into Your Life"* with Kitty Turgeon  
Dogwood (Sammons Wing)

*"Women and the Arts & Crafts Movement"* Laurel F/G (Sammons)  
with Anne Stewart O'Donnell

*"The Arts & Crafts House: Myth or Reality?"* Laurel H/J (Sammons)  
with Andre' Chaves

*"The Paper Chase: Arts & Crafts Books, Magazines and More"*  
Rhododendron - K (Sammons Wing)  
with Robert Rust

*"Inside & Out: What is an Arts & Crafts Color?"* with Karen Hovde  
Rhododendron - L (Sammons)

*"The 'New' Arts & Crafts Log Homes"*  
with Mike Loy  
7th Floor Atrium (Vanderbilt Wing)

## Hotel Map: Page 80

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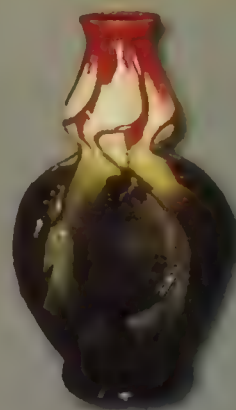
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# Stephen Gray To Receive Lifetime Achievement Award

10:00am Saturday  
Heritage Ballroom

"My passion for collecting began in the summer of 1976 when I purchased an old farmhouse in rural New York."

Thus began the collecting life of Stephen Gray, the most recent recipient of the Arts & Crafts Lifetime Achievement Award, sponsored by the non-profit Arts & Crafts Research Fund.

To be considered for this award, nominees must have demonstrated at least 25 years of involvement in the Arts & Crafts movement and their dedication to the education of new Arts & Crafts collectors, through public speaking, publication of research, involvement in the annual national Arts & Crafts Conference at the Stephen and Bogey at home. Grove Park Inn, and participation in museum exhibitions.

In 1979, Stephen Gray, founder of Turn of the Century Editions,



Stephen and Bogey at home.

published the first of several furniture catalogs originally distributed by Gustav Stickley, the Roycrofters, L. & J.G. Stickley, Charles Limbert and others. These reproduction catalogs have continued to provide collectors with information critical to recognizing signed and unsigned Arts & Crafts furniture.

In addition, Mr. Gray has shared his extensive knowledge of Arts & Crafts furniture, art pottery and metalware through other publications, serving as a contributor to influential books, an advisor to noted authors and as a consultant to major Arts & Crafts collectors and collections. He has generously loaned items from his collection to such landmark exhibitions as "The Art That Is Life" (Museum of Fine Arts, Boston, 1987), "Arthur Wesley Dow" (American Federation of Arts, 1999) and "Teco: Art Pottery of the Prairie School" (Erie Art Museum, 1989).

In 2008 the Wadsworth Atheneum Museum of Art hosted "At Home with Gustav Stickley: Arts & Crafts From the Stephen Gray Collection," an exhibition built around his extensive collection of early Gustav Stickley furniture, American art pottery and metalware. A catalog by the same title accompanied the exhibition.

The Arts & Crafts Lifetime Achievement Award is sponsored by the non-profit Arts & Crafts Research Fund. Previous recipients are Robert Winter, Rosalie Berberian and Kitty Turgeon. The award includes an engraved hammered copper tray commissioned from Michael Adams and Dawn Hopkins of Aurora Studios.

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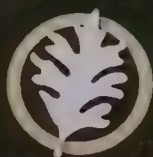
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# Silent Auction to Benefit Research

You can play an important role in furthering your own education and insuring the future of the Arts & Crafts revival by placing your bids on the items on display in the 8th floor Vanderbilt Wing Atrium. Proceeds from the auction will benefit the non-profit Arts & Crafts Research Fund, which makes annual grants to assist individuals researching Arts & Crafts topics. Additional information on the grant application process is available online at [Arts-CraftsConference.com](http://Arts-CraftsConference.com).

**Location:** 8th Floor Atrium, Vanderbilt Wing

**Drop-Off:** Thursday 8:00am - 6:00pm  
Friday 8:00am - 11:00am

**Bidding:** Friday 1:00pm - 6:00pm  
Saturday Noon - 4:00pm

**Pick-Up:** Saturday 5:00pm - 7:00pm  
Sunday 11:00am - 2:00pm



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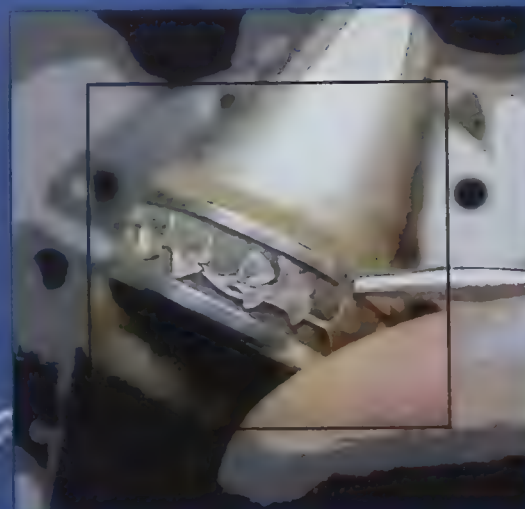
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# Preservation Society House Tours

## Feature Architect Richard Sharp Smith

Asheville's rich architectural heritage owes more to Richard Sharp Smith than any other single individual, making this year's Preservation Society house tour even more significant than it has been in the past.

Born in England, Smith joined the practice of Richard Morris Hunt, architect for much of the Vanderbilt family. Hunt's final commission was the 255-room Biltmore Estate in Asheville, for which he assigned young Richard Sharp Smith to be the on-sight supervising architect. After Hunt's death, Smith remained in Asheville, designing numerous buildings on the Biltmore Estate for George Vanderbilt before striking off on his own.

The majority of Smith's commissions in Asheville appeared during the Arts & Crafts era and reveal the influence the movement had on the architect. Many of his houses feature expansive porches with simple, curved corbels, square rather than

turned balusters, fieldstone foundations and cedar shingle siding. Among his personal trademarks that other architects copied was the use of 'pebbledash' - a rough, exterior stucco laced with large, river pebbles.

Stops on this year's tour will include two winners of the Preservation Society's coveted Griffin Award for historic preservation, as well as the 1914 Masonic Temple, featuring a third floor auditorium with fascinating original scenery.

The tour will include on-bus guides who will point out key buildings in Asheville's architectural history, as well as docents to answer questions in the homes to be toured. Participants should be able to walk a city block and negotiate stairs.

Advance reservations are required, since seating is limited on each bus. To check on the availability of seats on any of the daily tours (and to confirm your advance registration), please stop by the

**Saturday 1:00pm - 4:00pm**  
**Sunday 12:30pm - 3:30pm**

(Please board 15 minutes in advance at the Sammons Wing entrance.)

Preservation Society information table near the Arts & Crafts Registration Desk in the Sammons Wing hallway. The cost of the tour is \$35 per person.

**Tickets will be held for pickup at the Society's tour table during the conference. Please pick up your reserved tickets at least thirty minutes before your scheduled tour.**

All proceeds go to the Preservation Society to fund their efforts to protect and preserve Asheville's and Buncombe County's architectural heritage. Please dress appropriately for the weather and wear comfortable shoes, for some walking may be required between the bus and each stop.



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# Book Club To Meet

Friday 4:30-5:30pm

Saturday 3:30-4:30pm

*A Clearing In the  
Distance: Frederick Law  
Olmsted and America in  
the 19th Century*

*O Pioneers!*  
by  
Willa Cather  
(1913)


Dogwood Room (Sammons Wing)

Led by 24-year attendee Pat Bartinique, our Book Club discussions continue to increase in popularity. This year's selections were announced last September, but feel free to drop in even if you did not have a chance to finish (or start?) either of our books.

The biography of Olmsted, who established landscape architecture as a profession, provides an enthralling story for serious designers and historians as well as those simply looking for a compelling read. *O Pioneers!* grew out of Cather's experiences during her formative years, along with her familiarity with the communities of Midwest settlers, her conversations with immigrant farmers and the primitive power of the prairie itself.


Each of our Book Club discussions will take place in the Dogwood Room, which is around the corner past the Heritage Ballroom (see map on page 80).

If you have a suggestion for next year, please leave it with Pat Bartinique or email it to Bruce Johnson at [bj1915@charter.net](mailto:bj1915@charter.net).



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# Arts & Crafts Demonstrations

## Furniture: From the Inside Out

Wilson Room 8th Floor, Vanderbilt Wing

### Friday:

- 2:00pm "Become a Furniture Detective"
- 3:30pm "What NOT To Do To Your Furniture"

### Saturday:

- 2:00pm "Become a Furniture Detective"
- 3:30pm "What NOT To Do To Your Furniture"
- 5:00pm "Furniture Repairs You Can Make"

### Sunday:

- Noon "Furniture Repairs You Can Make"
- 1:30pm "What NOT To Do To Your Furniture"

Dennis Bertucci

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(435) 335-7392 dennisbertucci@hotmail.com

# Arts & Crafts Jewelry Techniques

Wilson Room

8th Floor, Vanderbilt Wing

Jeweler and craftsman Todd Hawkinson is also a dedicated teacher and determined researcher who has studied not only the Arts & Crafts style of jewelry, but the techniques the craftsmen and craftswomen whose work we collect employed at that time. Todd will demonstrate how Arts & Crafts jewelry was made and will have on display many of the tools, such as soldering blow pipes, as well as examples from various time periods.

Todd's twenty-minute demonstrations and discussions will provide you with insight into Arts & Crafts jewelry, enabling you to understand and appreciate those examples you encounter in our show and others in your travels. Stop by any afternoon during the times listed below and add to your growing knowledge about Arts & Crafts techniques.

Friday	2:30pm	4:00pm
Saturday	1:30pm	4:00pm
Sunday	12:30pm	2:00pm

Todd Hawkinson Jewelry  
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trhltd@qwestoffice.net

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St. Paul, MN 55130  
(651) 227-3921

## Arts & Crafts Woodworking

Roosevelt Room

8th Floor, Vanderbilt Wing

Our resident woodworker Chuck Conner has returned this year to again demonstrate classic Arts & Crafts joinery techniques in his booth in the Contemporary Craftsirms Show.

This year Chuck will be demonstrating how craftsmen working during the Arts & Crafts era created a pegged mortise and tenon joint - a staple for Arts & Crafts woodworkers then and now. Chuck will also talk about how quartersawn oak was cut and why it is that our antiques often have that dramatic, wavy quartersawn grain -- and why it is that new examples of Arts & Crafts furniture often do not have that same dramatic grain pattern.

Regardless whether you are a budding woodworker or a furniture collector, you will enjoy the education you will receive just watching Chuck Conner for a few minutes. Stop by his booth during show hours for one of his informal demonstrations and discussions - or ask him a question - and you will walk away with knowledge you can use in your collecting.

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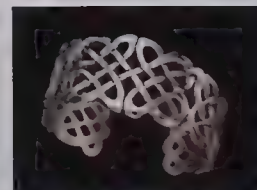
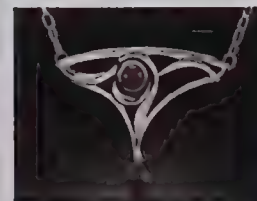
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Friday Seminar:

8:00pm - Heritage "A"

## Arts & Crafts 101: A Beginner's Guide \*

- Bruce Johnson

\* For first, second and third year attendees only. Notes for this seminar available at [ArtsAndCraftsCollector.com](http://ArtsAndCraftsCollector.com).



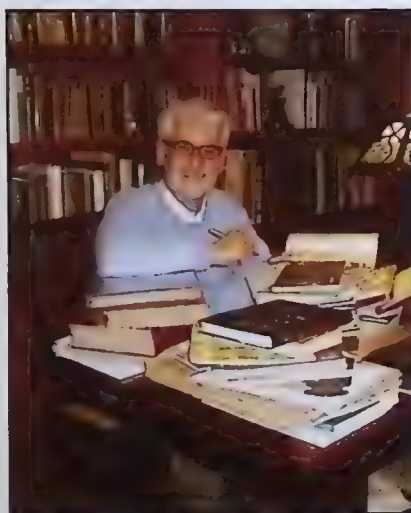
Former English teacher and Golden Oak collector turned writer and Arts & Crafts enthusiast, Bruce Johnson founded the Arts & Crafts Conference in 1988, followed it with several books and launched the news website [ArtsandCraftsCollector.com](http://ArtsandCraftsCollector.com) in 2010. Johnson, who also founded and directs the non-profit Arts & Crafts Research Fund, divides his time between traveling for the Minwax Company, organizing the Arts & Crafts Conference and working on his next book. Johnson's new historical novel, *An Unexpected Guest*, set in 1918 at the Grove Park Inn, premieres here this weekend.

Friday Seminar:

8:00pm - Heritage "C"

## The Consequences of the Arts & Crafts Movement on the 20th Century

- Andre' Chaves



Andre' Chaves grew up in Rio de Janeiro, far away from the world of Arts & Crafts. His fortuitous arrival in East Aurora as an exchange student in the sixties failed to open the door to the importance of the surrounding Roycroft Campus. It wasn't until 25 years later that the aesthetics of Scandinavian furniture intercepted the simple lines of a Stickley chair, creating an intense attraction to the historical period we refer to as the Arts & Crafts era. His study of this period led to a more comprehensive understanding of the movement, involving the Western European Countries in a common search for a modern aesthetic unrelated to historicism.





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# Biltmore Industries Walking Tours

Friday	10:00am - 11:00am
Saturday	3:00pm - 4:00pm
Sunday	1:00pm - 2:00pm

## Starts: Biltmore Industries Museum

Begun in 1901 as a woodcarving class for the sons of Biltmore Estate workers, Biltmore Estate Industries soon grew to include the weaving of homespun cloth on oak looms, carving bowls and bookends and building handmade furniture. Founded and supported by George and Edith Vanderbilt, the Biltmore Estate Industries won several awards and honors at national competitions and expositions. In 1917, after the death of George Vanderbilt in 1914, the business was purchased by Frederick L. Seely, designer and manager of the Grove Park Inn.

That same year Seely began construction on five Arts & Crafts workshops on the grounds of the hotel. Renamed Biltmore Industries in 1917, the young men and women who worked there created handwoven cloth for suits and hand-carved bookends, bowls, stools, stands, picture frames and other articles for sale to Asheville residents and tourists.

Beginning in 1928, after the Grove family elected not to renew his lease on the Grove Park Inn, Fred Seely poured his heart, soul and energy into Biltmore Industries. Gradually the original emphasis on woodcarving and woodworking gave way to the weaving of homespun cloth for men's and women's suits, including those worn by Mrs. Herbert Hoover and Eleanor Roosevelt, both frequent visitors to Asheville and close friends of Seely.

Fred Seely skillfully guided Biltmore Industries through the darkest days of the Great Depression, while next door the Grove Park Inn floundered under a series of absentee owners and poor management. After Seely's death in 1942, ownership passed into the hands of his wife and children. Gradually the buildings began to deteriorate, as demand for homespun cloth declined.

After years of neglect, the Blomberg family, owners since 1953, made the decision to restore and preserve the buildings, transforming them into artisan workshops, a museum, a cafe, the nationally-ranked Grovewood Gallery, and an antique automobile museum. This daily tour will take you through buildings which appear much as they did during the Arts & Crafts era, giving you the opportunity to view one of the country's few continually operated Arts & Crafts enterprises.

Each free tour will start at the Biltmore Industries Museum, the third building on the right as you enter the grounds. Not all buildings are handicap accessible, nor are they all heated, so please dress appropriately.

**Directions:** Take the Vanderbilt glass elevator down to the lowest level, then exit through the doors and across the terrace. Take the steps down to the road and across to the flagstone sidewalk. Allow ten minutes time for the walk from the Great Hall.

**Don't miss the B.I. display case in the Great Hall!**

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- » Artist Studios
- » The NC Homespun Museum
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Friday Seminar:  
9:00pm - Heritage A,B,C

# Mary Chase Stratton and Pewabic Pottery

- Thomas Brunk, Ph.D

Note: At 9:00pm, just prior to Dr. Brunk's seminar, Andre' Chaves will deliver a tribute to Robert Judson Clark, who passed away on January 4th (see pg. 54)



Dr. Thomas W. Brunk, art historian, author, lecturer and educator, has been involved with Pewabic Pottery since 1973, serving as curator and archivist from 1974-1981. He was a founding member of the Pewabic Society Inc. in 1979 and served as the organization president in 1988 and 1989. He worked in ceramics for many years with Mrs. Stratton's assistant Ella J. Peters. Brunk has organized and curated exhibitions of Pewabic Pottery at the Detroit Institute of Arts, the Detroit Historical Museum, Pewabic Pottery, the University of Michigan Museum of Art, the Kresge Art Museum, and the Marshall M. Frederick Sculpture Museum. He also published *Pewabic Pottery: Marks and Labels* in 1978.

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A collection of Pewabic Pottery items. In the foreground, a green ceramic vase holds a cluster of red berries. To the right, a square tile with a green cross design is displayed. Below it, a rectangular tile with a yellow floral pattern is shown. A circular tile with a green design is also visible. A small circular logo with the text 'PEWABIC DETROIT' is in the upper left corner of the image.

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Asheville Art Museum  
Reception:

# James Whistler, Printmaker: From Realism to Impressionism

Asheville Art Museum Lecture and Reception  
Pack Square, Downtown Saturday 5:00pm - 7:00pm

Busses Depart from the Sammons Wing:  
4:00pm 4:20pm 4:40pm (Please board 15 min. prior.)

Art Museum Hours: Friday 10:00am - 8:00pm  
Saturday 10:00am - 5:00pm Sunday 1:00pm - 5:00pm

On Saturday from 5:00pm until 7:00pm the Asheville Art Museum has arranged a special reception for our attendees featuring Kenneth Myers, Chief Curator and Curator of American Art at the Detroit Institute of Arts. Mr. Myers will discuss three major phases in James Whistler's often overlooked career as a printmaker. After the talk you can enjoy a reception and tour of the exhibition *The Director's Cut: 1995-2010*.

Advance registration is required (the form was included in your pre-conference packet), but if you are interested in attending, check for availability with the volunteers at the Art Museum table near our Registration Desk in the Sammons Wing. The cost is \$25.

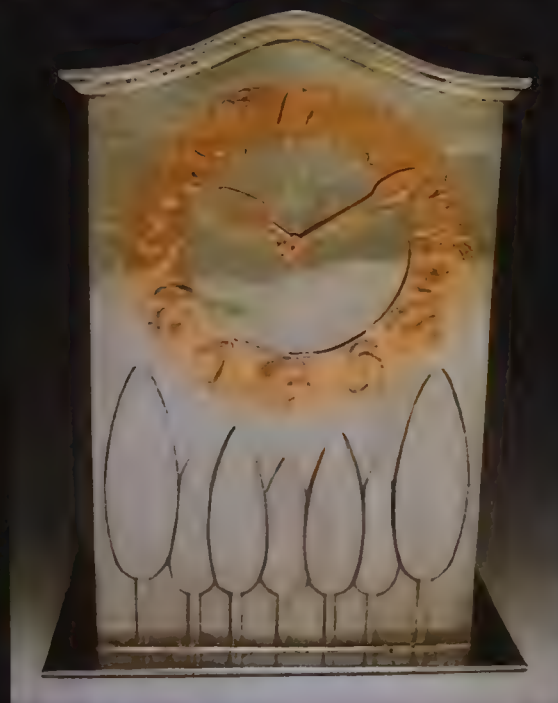
If you have already made your reservation, please stop by the Art Museum table to confirm it. Busses going to the museum, located in downtown Asheville, will board outside the Sammons Wing entrance fifteen minutes prior to their prompt departure time.

Busses will begin returning to the Grove Park Inn at 6:40pm, in time for all of the Saturday evening events.

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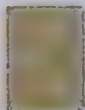


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Photo by Alexander Verkhoff



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# Saturday Schedule

9:00 - 10:00am	10:00 - 11:00am	11:00 - 12:00pm	12:00 - 1:00pm	1:00 - 2:00pm	
<b>Metalware Seminar</b> Heritage Ballroom Sammons (p. 36)					
					<b>Antiques Show</b> 8th floor, Vanderbilt Wing (p. 68)
					<b>Contemporary Craftsirms Show</b> 8th floor, Vanderbilt Wing (p. 70)
					<b>Books, Magazines &amp; More Show</b> 8th & 10th floors, Vanderbilt (p. 72)
					<b>Preservation Society</b> Sammons Wing Entrance 1:00-4:00pm
					<b>Discussion: "Mr. Stickley's Craftsman Farms"</b> Great Hall Display Cases 2:30-3:30pm
					<b>Silent Auction</b> Atrium, 8th floor, Vanderbilt Wing (p. 18)
					<b>Jewelry Demonstrations</b> Wilson Room, 8th fl., Vanderbilt Wing (p. 24)
					<b>Woodworking Demonstrations</b> Roosevelt Room, 8th fl., Vanderbilt Wing (p. 24)
					<b>Furniture Care &amp; Repair Demonstrations</b> Wilson Room, 8th fl., Vanderbilt Wing (p. 24)

*Lifetime Achievement Award:*  
**Stephen Gray**  
(pg. 16)

*Gustav Stickley Seminar*  
Heritage Ballroom  
Sammons (p. 36)

## A Special Thanks to:

- our Small Group Discussion leaders
- our Demonstrators
- our Workshop Teachers
- our Seminar Presenters
- Yoshiko Yamamoto ,  
designer of the 2012  
conference poster
- Dard Hunter Studios,  
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# Saturday Schedule

3:00 - 4:00pm	4:00 - 5:00pm		6:00 - 7:00pm	7:00 - 8:00pm	8:00 - 9:00pm	9:00 - 10:00pm

**Antiques Show**  
8th floor, Vanderbilt Wing (p. 68)

**Contemporary Craftsirms Show**  
8th floor, Vanderbilt Wing (p. 70)

**Books, Magazines & More Show**  
8th & 10th floors, Vanderbilt Wing (p. 72)

**Bus Tour**  
(p. 20)

**Tour: Biltmore Industries** (p. 28)

**Silent Auction:**  
Ends at 4:00pm!

**Book Club**  
(p. 22)

**Jewelry Demonstrations**  
Wilson Room, 8th fl., Vanderbilt Wing (p. 24)

**Woodworking Demonstrations**  
Roosevelt Room, 8th fl., Vanderbilt Wing (p. 24)

**Small Group Discussions** (p. 14)

**Furniture Care & Repair Demonstrations**  
Wilson Room, 8th fl., Vanderbilt Wing (p. 24)

**Asheville Art Museum Event**  
Departs Sammons Wing (p. 32)

**Silent Auction Closes at**  
**4:00pm!**

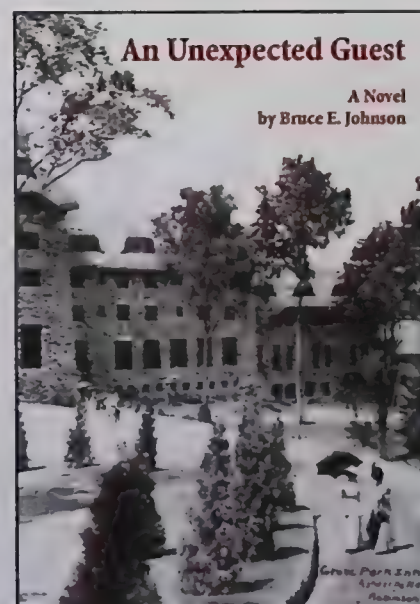
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**Social Coffee Hour**  
7:00pm-8:30pm  
Magnolia Lounge near  
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*Frank Lloyd Wright's*  
*Taliesin Celebration*  
Heritage Ballroom  
8:30pm (pg. 42)

*Five Outrageous*  
*Women of the Arts*  
*& Crafts Movement*  
*Seminar*  
Heritage Ballroom  
8:30pm (p. 42)

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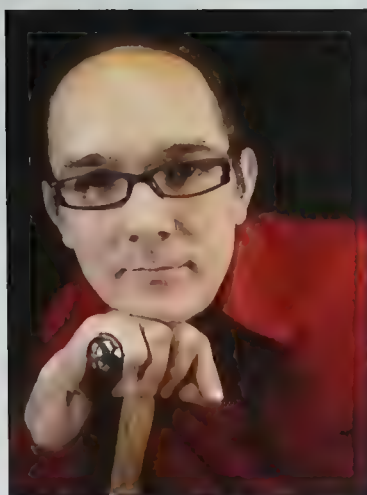
**Get yours at the 8th Floor Book Show!**  
(See page 57 to read Chapter 1)



Saturday Seminar:  
9:00am

## Hammered, Spun and Pressed: A Craftsman's Perspective

- Ronald VanOstrand



Ron VanOstrand is a nationally recognized metalsmith who specializes in hand-engraved jewelry and chased copper works in the Roycroft style. He has appeared at the GPI Arts & Crafts Conference for the past decade, where he has both demonstrated and taught his craft at the pre-conference workshops. Ron was also interviewed as part of the PBS special *Elbert Hubbard: An American Original*. He learned his craft under the tutelage of Thomas R. Markusen, while earning his BFA Summa Cum Laude from the State University, and later earned an MFA in Metal & Jewelry Design from the School for American Craft at the Rochester Institute of Technology. He currently teaches art full time in the East Aurora School District, in addition to producing his metalwork in his home studio with the assistance of his talented wife Dawn Raczka.

Saturday Seminar:  
10:00am

## 'Worth Many Times Its First Cost': The Role of Production and Design in Gustav Stickley's Furniture

- Michael McCracken



Michael McCracken is the Assistant Dean of the College of Computing at the Georgia Institute of Technology. Michael and his wife, Dr. Je' McCracken, have been collecting and studying the American Arts & Crafts Movement for over 35 years. Their current research is focused on the business operations of Gustav Stickley's company. This research has led to a book to be published in 2011, as well as this presentation at the Grove Park Inn conference and numerous small group discussions at previous Grove Park Inn conferences concerning the manufacturing and finishing of Stickley's furniture. Michael's dedication was recognized and furthered with a grant from the Arts & Crafts Research Fund.



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# Educational Displays In the Great Hall

## **"Mr. Stickley's Home"**

Presented by The Stickley Museum at Craftsman Farms, our popular "Mr. Stickley" series continues to highlight various aspects of Gustav Stickley's enterprises. This year's display case contains an original Grueby lamp base, original interior and exterior lanterns, Craftsman Dairy bottles, roof tiles, restoration photographs, personal items and more -- all of great interest to anyone familiar with Gustav Stickley and Craftsman Farms. In addition, be sure to purchase a copy of the limited edition *Mr. Stickley's Home: 1911* and other books of interest available at the Stickley Museum's table in the 8th floor Books Show. Be sure to see the article on page 48 and take a moment to become a member today!

**Attend the special discussion group on Craftsman Farms on Saturday from 2:30-3:30 in the Great Hall near the display case (see page 14).**

## **"American Art Tiles"**

For several years the volunteers at the American Art Pottery Association have assembled a display in the Great Hall to further our understanding and appreciation for the art pottery we also label as Arts & Crafts pottery. Included in that category, but sometimes overlooked, are the art tiles produced by the same potteries we collect. Framed as wall art or displayed on tables and sideboards, art tiles are a delightful addition to any Arts & Crafts home or office, and this weekend's display is sure to inspire you. Also, make it a point to visit the AAPA table and additional display in the 10th floor Books, Magazines & More Exhibit, where you can become a member.

**Attend the Small Group Discussion on Arts & Crafts Tiles in the Vanderbilt 7th floor Atrium on Saturday from 4:30-5:30 (see page 14).**

## **"Biltmore Industries: An Arts & Crafts Enterprise in Asheville"**

For years the hand-carved mahogany bowls and bookends bearing the Biltmore Industries brand languished in homes and area shops, over-looked and under-appreciated. Now gaining recognition, these objects are proudly taking their place alongside other Arts & Crafts pieces. Local collectors Scott Riviere and Bruce Johnson have assembled a sampling of Biltmore Industries work to accompany the Walking Tour, Biltmore Industries Museum and 1917 workshops next door to the Grove Park Inn (see page 28).



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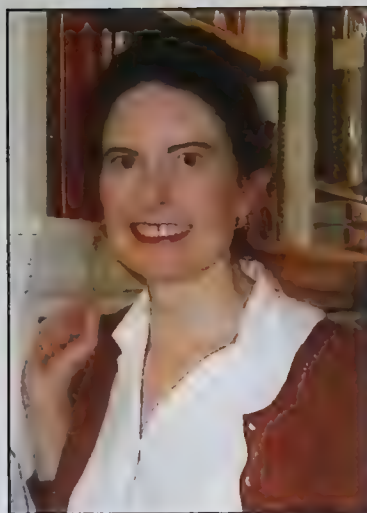
Saturday Seminar:

8:30pm

# Five Outrageous Women of the Arts & Crafts Movement

- Anne Stewart O'Donnell

Gerald Morosco, AIA, will first deliver a brief update on plans for the 100th celebration of Taliesin, Frank Lloyd Wright's home and studio near Spring Green, WI.



Independent scholar, writer and editor Anne Stewart O'Donnell received her Masters in the History of Decorative Arts through the Smithsonian and Parsons School of Design program in Washington, DC. Her Masters thesis on Arts & Crafts greeting cards became the basis for a Grove Park Inn seminar in 2004 and launched what may be a lifelong research quest into greeting cards in America from 1900 to World War II. A recipient of an Arts & Crafts Research Fund grant and former editor-in-chief of *Style 1900* magazine, O'Donnell has lectured and written on many aspects of the Arts & Crafts movement. Her book *C.F.A. Voysey: Architect, Designer, Individualist* is due to be published this spring by Pomegranate.

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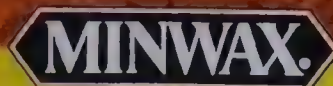


A woman with reddish-brown hair, wearing a blue apron over a dark blue long-sleeved shirt, is smiling and leaning her arms on a large, dark-stained wooden chest of drawers. On top of the chest, two cans of Minwax are visible: a yellow can of 'Wood Finish' and a dark can of 'Polyurethane'. The background is a warm, wood-paneled wall. To the left, a window shows green foliage outside.

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# Gustav Stickley Exhibit Exceeds All Expectations

by Bruce Johnson

So many times, it seems, the best planned and most highly anticipated museum exhibitions end up being cold and impersonal. In part, it is the nature of the beast: individual objects, isolated from their counterparts, are removed from their natural environment, analyzed and dissected in thirty words or less, then, in the end, reduced to an irrelevant and indecipherable curatorial code.

You can imagine my sense of relief, then, when I walked into the traveling exhibit *Gustav Stickley and the American Arts & Crafts Movement* and saw Gustav Stickley's model dining room - which he had unveiled in 1903 at his own Arts & Crafts exhibition in Syracuse - not reduced to rows of isolated, individual objects, but, instead, re-assembled as if in preparation for a Sunday dinner at the Stickley home.

Curator Kevin Tucker, who conceived, organized and directed the mammoth challenge of encapsulating the complexities and inconsistencies of Gustav Stickley within the restrictive environment of a traveling museum exhibition, knew full well the pitfalls and landmines that awaited him.

He credits Roycroft author and activist Kitty Turgeon with having planted the germ of the idea in him as far back as 1990, but it was not until Kevin arrived in Dallas in 2003 to become the new Curator of Decorative Arts and Design that he could undertake this project.

"The greatest challenge for the exhibition," Kevin explained, "was to resolve the scope of the project -- emphasizing Stickley's most aesthetically successful and emblematic works -- and to secure the corresponding loans. Most of the works in the exhibition have never before been published or seen by the public, but have resided in private collections."

As you would expect, the exhibition explores and illustrates every phase of Gustav Stickley's amazing fifteen-year career as an Arts & Crafts furniture manufacturer, from his experimental work of 1900 with its obvious Art Nouveau influences to his massive 1901-1904 forms with their emphasis on hammered and cast hardware, exposed and keyed tenons, thick leather and large, decorative tacks. Included as well is ample evidence of his willingness to experiment with metal inlay, wooden knobs, square spindles, green dyes, even curly maple, mahogany and wicker.

The result is an exhibition which is organized in such a way that it invites comparison between objects, illustrates the evolution of key forms and provides the viewer with the opportunity not only to study individual objects closely, but to stand back and appreciate the Arts & Crafts theorem that the 'whole is greater than the sum of its parts,' as demonstrated by the 1903 dining room assemblage.

In addition to the 1903 dining room, this exhibition includes nearly one hundred works produced by Stickley's designers and workshops, including furniture, metalwork, lighting and textiles, along with architectural drawings and related designs. The exhibit is currently on display at the Dallas Museum of Art until May 8, after which it will appear at the San Diego Museum of Art from June 18 through September 11, 2011.



As Bonnie Pitman, director of the host Dallas Museum of Art, noted, "*Gustav Stickley and the American Arts & Crafts Movement* will provide new perspective on design, production and dissemination of his firm's work. The exhibition will also provide a deeper understanding of his artistic enterprise in transforming the vision of the ideal household of the early 20th century."

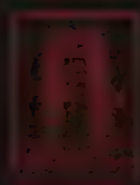
"During these years, Stickley's firm produced works that embodied a bold new simplicity, forthrightness and stability in the face of tumultuous times," Kevin Tucker added. "Not content simply to create these items, Stickley and his employees shaped and promoted the ideological framework of the Arts and Crafts movement where these beautiful, useful and simple objects were presented as integral to a better way of living."

For those of you unable to experience what is sure to take its place alongside three other landmark exhibitions, "*The Arts & Crafts Movement in America*" (Princeton, 1972), "*The Art That Is Life*" (Boston, 1987), and "*Virtue In Design*" (Los Angeles County Museum, 1990), you must add to your collection the finest Arts & Crafts exhibition catalog I have yet seen, *Gustav Stickley and the American Arts & Crafts Movement* (Kevin Tucker, ed., Dallas Museum of Art, Yale University Press, 2010). From its crisp, sharp photography to its insightful analysis, this book serves not only as a record of this major exhibition, but will become a major reference tool for researchers, writers and collectors.

- b.j.



# DALLAS MUSEUM OF ART



## Gustav Stickley and the American Arts & Crafts Movement

February 13–May 8, 2011

Travels to San Diego Museum of Art June 18–September 11, 2011

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NEA and WCE are proud sponsors of this exhibition.

The Dallas Museum of Art is pleased to present this exhibition of Gustav Stickley's work, which is a testament to the American Arts and Crafts Movement. The exhibition features a selection of Stickley's most important works, including his furniture, lighting, and stained glass. The exhibition is curated by [Name], who has been instrumental in the development of the American Arts and Crafts Movement. The exhibition is a must-see for anyone interested in the history of American design.

[DallasMuseumofArt.org](http://DallasMuseumofArt.org)



# Craftsman Farms Centennial:

A year to remember the past,  
celebrate in the present and create the future



by Heather Stivison,  
Executive Director

at Craftsman Farms — from Stickley's design and creation of this special place, to the Farny family's noteworthy care of the property, to the its rescue from the wrecking ball and, then, to the formation of the Craftsman Farms Foundation.

We chose the homecoming theme because here at the Stickley Museum we strive to be a welcoming "home." A visitor to Stickley's Log House doesn't peer into stiffly decorated rooms that are behind velvet ropes. Our visitors walk right into the rooms, experiencing first-hand the irresistible sense of tranquility the home was designed to transmit. We welcome our visitors to find inspiration in the authentic experience of actually being

inside Gustav Stickley's home. Without stanchions and other physical barriers found in so many historic house museums, our guests experience the sense of a true family home, the man who created that home and the family that actually lived here.

Now we invite you to continue this celebration throughout the year ahead with parties like the February 17th celebration at the Grovewood Café and with members' receptions and donor receptions later in the year. We encourage you to explore our third "Mr. Stickley's" exhibition which is on view in the Great Hall. This year's exhibition is entitled "Mr. Stickley's Home" and highlights some fascinating and newly uncovered writings about life at Craftsman Farms in 1911. We are excited about these new discoveries and especially about David Cathers' new essay in the exhibition catalogue about this newly-found material.

As members of the Craftsman Farms family we are a very sentimental group, and most of us want to select keepsakes of this significant year for our own collections. Our featured centennial keepsake is our limited edition centennial plate. The Craftsman Restaurant used Lenox ivory plates with Stickley's "Als Ik Kan" shopmark on the camel-colored rim. Thanks to the vision and generosity of Stickley great-grandson, Lou Glesmann, Lenox has reproduced those plates in a charger size and has added a special detail. In the center of the new plates is an image by artist Yoshiko Yamamoto, depicting the Log House. The image was commissioned by the Stickley Museum specifically for the centennial. In honor of the centennial only

In the fall of 1908, *The Craftsman* magazine announced Gustav Stickley's idealistic plans for his recently purchased farmland in Morris County, New Jersey. Readers got a taste of Stickley's delight in the planning and creation of his home at Craftsman Farms when he wrote, "I never before realized how much pleasure was to be found in the building of a dwelling that has completely expressed one's own taste and individuality as the painting of a picture or the writing of a book."

In the months that followed, readers learned more and more about the progress at Craftsman Farms. A 1911 article by Natalie Curtis, "The New Log House at Craftsman Farms," was especially enlightening and appeared along with the first photographs of Stickley's log house, which became the Stickley family home that same year.

The Stickley Museum at Craftsman Farms is celebrating the 100th anniversary of this event with a year-long centennial celebration that is a rich and inspiring blend of past, present and future. The centennial is an extraordinary opportunity to pause and reflect about Gustav Stickley's remarkable achievements and gain a deeper understanding of them. However, as much as this anniversary reminds us to look back in time, it also inspires us to look forward to the creation of a bright future and the fulfillment of many dreams in this place of idealism and beauty.

The celebrations officially kicked off on October 16th, 2010, with the Craftsman Homecoming Gala, a warm and friendly gathering of supporters who "came home" to Craftsman Farms to celebrate the milestone. Old friends and new gathered to support the Stickley Museum at Craftsman Farms today and to reminisce about the past 100 years



100 of these plates have been produced. Each one bears a message about the 100th anniversary and is hand-numbered on the back. They are available for purchase at our booth outside the antiques show, along with the signed, limited edition block print by Yoshiko Yamamoto and many other unique items.

The year 2011 will also be a year when we continue our mission to preserve and protect Craftsman Farms. As the new year dawns, we have a number of exciting preservation projects on our calendar. Major structural reinforcements are underway beneath the central staircase in the Log House, and the installation of a fire protection system estimated to cost approximately \$500,000 is well underway. These are just some of the invisible ways that we continue to protect Craftsman Farms and ensure that the buildings and property last for generations.

We also continue to work on the more visible historic restoration projects that bring so many of you to visit. Having completed the master bedroom restoration in 2009, we are now beginning to restore the master bathroom. The study has been completed and the actual restoration will commence during this centennial year.

Another highly visible 2011 project will be the restoration of the cottage roofs. Now protected by a temporary ice and storm shield, these roofs will soon feature rough hewn red slate tiles as they did in Stickley's day. The original roof ridge tiles, currently stored and numbered, will be reinstalled on the top. These projects have been fully-funded by generous preservation grants from the Township of Parsippany-Troy Hills.

Because the Stickley Museum is a living organization, the celebration of this milestone cannot be solely about reflecting on the past or even about restoring the site. It must also be about new things begun and the untapped potential of the next 100 years. What will Craftsman

Farms mean to people in the years ahead? How will artisans use the Arts and Crafts movement as inspiration for new creations? What will living the Arts and Crafts lifestyle mean in 10, 20, or 100 years? These are questions we look forward to exploring with you.



And so we invite you to help us create a bright and shining tomorrow by supporting events like our Conference for Emerging Scholars on April 15. With our encouragement, these young people can become more than just the torch bearers in the future — they can become the scholars who illuminate something we may have overlooked in *The Craftsman*, or who help others see the relevance of the Arts and Crafts movement to the world today and tomorrow. It is efforts like these that will enable Craftsman Farms to continue to evolve into an important and vital cultural resource rather than a quaint anachronism in the next century.

If you truly care about the future of Craftsman Farms, we hope you will become a member this weekend and offer your support. It is the only way to ensure that this National Historic Landmark's future celebrations will be as bright as they are today.

As our centennial year unfolds, we cannot help but ponder about the past, present and future. Celebrate, reflect, preserve, enjoy, learn, dream and inspire — these are our watchwords for 2011. We have an exhilarating future ahead!

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*Top, right: One of the second floor bedrooms, as seen in this 1911 photograph appearing in The Craftsman magazine. Top, left: The same bedroom as it appears today, after extensive restoration. Lower, left: The dining room sideboard, accessories and rugs at Craftsman Farms. The chestnut log walls and ceiling beams had once been painted white.*



# Sunday Schedule

9:00 - 10:00am	10:00 - 11:00am	11:00am - Noon	Noon - 1:00pm	1:00 - 2:00pm	2:00 - 3:00pm
Purcell & Elmslie Seminar Heritage Room Sammons Wing (p. 52)		Antiques Show 8th floor, Vanderbilt Wing (p. 68)			
		Contemporary Craftsirms Show 8th floor, Vanderbilt Wing (p. 70)			
	Frances Gearhart Seminar Heritage Ballroom Sammons Wing (p. 52)	Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 72)			
			Preservation Society Bus Tour 12:30pm - 3:30pm Sammons Wing Entrance (p. 20)		

## 3 Ways to Save Your Place for the 25th Anniversary

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~ February 17th - 19th, 2012 ~

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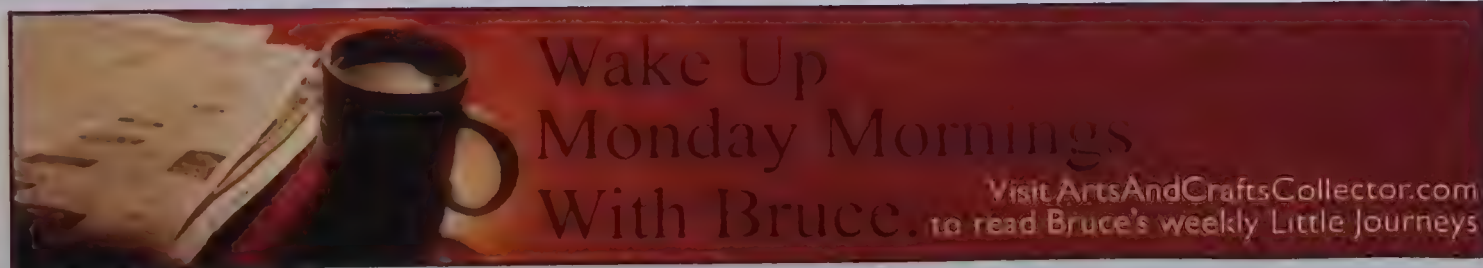
**See you in 2012!**

**Small Group  
Discussions  
12:30 - 1:30pm  
(p. 14)**

**Jewelry Demonstrations**  
Wilson Room, 8th floor, Vanderbilt Wing (p. 24)

**Woodworking Demonstrations**  
Roosevelt Room, 8th floor, Vanderbilt Wing (p. 24)

**Furniture Care and Repair Demonstrations**  
Wilson Room, 8th floor, Vanderbilt Wing (p. 24)





# Sunday Schedule

3:00pm	-	4:00pm
<b>Antiques Show</b> 8th floor, Vanderbilt Wing (p. 68)		
<b>Contemporary Craftsfirms Show</b> 8th floor, Vanderbilt Wing (p. 70)		
<b>Books, Magazines &amp; More Show</b> 8th & 10th floors, Vanderbilt Wing (p. 72)		

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Sunday Seminar:  
9:00am

## Beyond Wright: The Decorative Arts of Purcell and Elmslie

- Patricia Gebhard



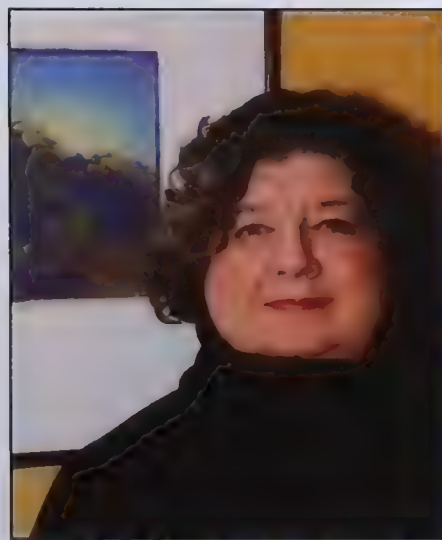
Patricia Gebhard, originally from Minneapolis, but considered a native of Santa Barbara since her move in 1961, attended Oberlin College, Mills College and the University of Minnesota, receiving degrees in both Art History and Library Science. She has traveled throughout Europe and the Middle and Far East, as well as spending a year in Turkey. She spent several years working for an art library, while also raising her daughters, alternating between horse shows and soccer games. For many years her main responsibility was the library education department, working on a skills manual and teaching library research. Since her retirement she spends the majority of her time writing, including the completion of several books ranging from murder mystery to reference work and, most recently, editing her husband's work on the Midwest firm of Purcell and Elmslie, which was published in 2006.

---

Sunday Seminar:  
10:00am

## Frances Gearhart: Sister, Teacher, Artist

- Susan Futterman



Susan Futterman has long been active in the Pasadena Arts & Crafts community. Several years ago she became captivated by the work of Pasadena printmaker Frances Gearhart, which led to her co-curating the exhibition, *Behold the Day: The Color Block Prints of Frances Gearhart*. While researching Gearhart, she discovered an unfinished, unpublished children's book titled, *Let's Play*, by the Gearharts, which she brought to life through The Book Club of California. Susan also co-published an edition of *The Yellow Wallpaper* by Frances Perkins Gilman with the help of Andre Chaves, and this past summer she received a Haynes Foundation Research Grant to explore the women of the Arroyo Culture.



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Taliesin Preservation, Inc. (TPI) will dedicate the 2011 season to the 100th anniversary celebration of a famous architect's residence in Spring Green, Wisconsin. The architect is Frank Lloyd Wright (1867-1959) and the 37,000-square-foot National Historic Landmark is Taliesin (1911-2011). Taliesin's centennial is an undeniable milestone in the estate's history, and TPI will be honoring it appropriately. In partnership with the Frank Lloyd Wright Foundation, TPI intends to draw from the artistic and cultural traditions which fueled Frank Lloyd Wright's life work and which he personally cherished. The program of events will be concentrated within the Taliesin tour season which runs May through October. It will include a series of concerts, performances, lectures, exhibits, artist workshops and a closing gala to pay tribute to Frank Lloyd Wright's home and legacy. A full listing of centennial events and news can be found at [www.taliesinpreservation.org](http://www.taliesinpreservation.org).

Frank Lloyd Wright lived at Taliesin for over 50 years of his life and the majority of his commissions were created there. It has been referred to as Wright's "autobiography in wood and stone" because of the tremendous role the home played in his life. TPI views 2011 as an opportunity not only to celebrate Wright's "autobiography," but to renew a very important mission that will continue far beyond this anniversary – to preserve Taliesin and share it with the world.

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# Robert Judson Clark, Pioneer of the Arts & Crafts Revival

Compiled by Bruce Johnson



When historians a century from now are re-evaluating the scope, the impact and the inspiration for the Arts & Crafts movement, the one individual they will recognize as the pioneer behind the Arts & Crafts Revival is that of Robert Judson Clark, who passed away January 4th at the age of 73

Born in 1938, Robert Judson Clark received his Bachelor of Arts from the University of California, Berkeley, during which time he first began to explore the "ultimate bungalows" of Charles and Henry Greene. Through his friendship with the widow of Charles Greene, he was able to convince her to donate her husband's papers and books to the University of California, Berkeley in 1959.

Clark's interest in Greene and Greene grew to include that of other California architects of the early twentieth century and of the nearly-forgotten Arts & Crafts movement. He left California to pursue his doctorate at Princeton University, where he became a member of the faculty in 1968 and where he taught art and architecture history until his retirement in 1996. Since then he had served as Professor Emeritus in the Department of Art and Archaeology.

It was while he was at Princeton that the idea for an exhibition and book on the American Arts & Crafts movement developed from a senior thesis into a national traveling exhibition. "The Arts & Crafts Movement in America: 1876-1916" and the exhibition catalog by the same name opened at Princeton University in 1972, before also introducing the Arts & Crafts movement to tens of thousands of people in Chicago and San Diego in the months that followed.

One of professor Clark's most enduring research interests during his tenure as a teacher was the architecture and the grounds of the Princeton campus. Among undergraduates one of his most popular upper-level courses was his seminar on Princeton architecture, which focused on the evolution of the campus in the context of modern architectural history. The drawings, documents and papers which he amassed are now housed in the Princeton University Library.

Upon his return to California, Professor Clark immersed himself in a constant stream of research projects, from architects Louis Christian Mullgardt of San Francisco and Joseph Maria Olbrich of Vienna to Bernard Maybeck, Ernest Coxhead, Louis Christian Mullgardt, Charles Greene and John Hudson Thomas. In addition, he continued to collaborate with and contribute to exhibitions and works on the Arts & Crafts movement, from the 1987 "Art That Is Life" to David Cathers' definitive biography *Gustav Stickley*.

From Ted Bosley, Director of the Gamble House:

"Beyond even his vast body of research and scholarly work, however, was Robert Clark's infectious enthusiasm and love for architecture history, a devotion he shared so generously with colleagues everywhere. I am particularly grateful for the unshakable devotion to Greene and Greene that he demonstrated, especially while I was a student living in the Thorsen house and wondering what I would do with my life. I am grateful, too, for his humor and humanity, which we will miss."







From Paul Bockhorst, filmmaker:

"To me, Robert's passing is doubly sad, in that a great deal of his original research and careful analysis of architectural subjects was never published. That being said, I'm grateful that Robert agreed to participate in three of my documentary films: "Greene & Greene: The Art of Architecture," "Designing with Nature: Arts & Crafts Architecture in Northern California," and "Divining Beauty: The Architecture of Bernard Maybeck." (The latter is still in production.) Viewers of these documentaries have an opportunity to see Robert at his best: bursting with child-like enthusiasm for architects and their buildings, yet clear-eyed and sharp-witted in his analysis. I'm glad to know that Robert's strong views and animated storytelling will live on in these productions. Farewell, Robert, and heartfelt thanks for your valuable contributions to our understanding and appreciation of the art of architecture."

From David Cathers, author of *Gustav Stickley*:

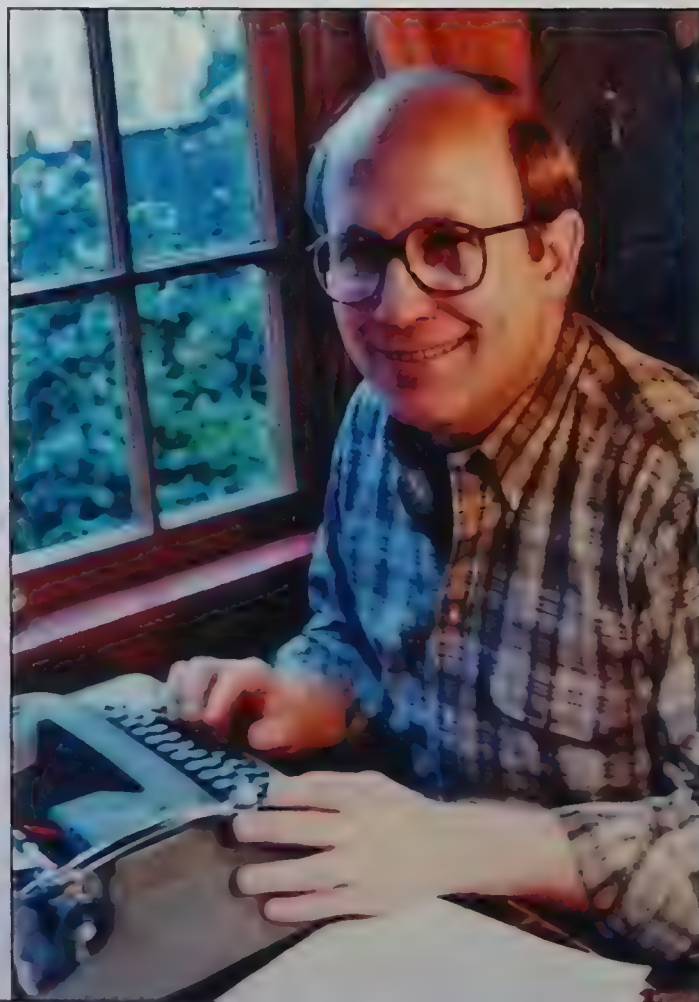
"Because of Robert Judson Clark, I've spent most of my adult life thinking and writing about Gustav Stickley. In the late 1960s I was aware of Art Nouveau and the furniture designed by Frank Lloyd Wright and Charles Rennie Mackintosh, but my knowledge was superficial. In 1972 I bought a new book called *The Arts & Crafts Movement in America, 1876 - 1916*, because it seemed related to the early 20th century furniture I already knew a little bit about and liked. Before then I didn't know anything about an "Arts and Crafts movement," and had never heard of Gustav Stickley. But I was instantly transfixed by the few photos of Stickley furniture that appeared in the book and I knew that I had to collect and learn everything I could about it. Robert Judson Clark's book had changed my life.

"In time I got to know Robert, and like everyone who met him I was delighted by his charisma, his ebullience and his boundless enthusiasm for all things Arts and Crafts. I also soon became aware of his sharp eye and amazing visual memory, his penetrating intellect, his profound learning, and his systematic and resourceful scholarly methods. Though I have many good

memories of Robert, perhaps the best was the day he drove me around his beloved Bay area to show me the work of some of his favorite architects, among them Bernard Maybeck and Louis Christian Mullgardt. It was wonderful and enlightening to enter those Arts and Crafts-era buildings with Robert Clark as my guide, but what struck me just as much as the architecture was seeing how delighted the owners were to have him visit. To all of them he was a much-loved and honored figure, a very welcome guest.

"I've often regretted that Robert didn't publish more books, because there was so much knowledge and wisdom stored in his capacious brain. But the generations of scholars who have written about the Arts and Crafts movement after 1972 are in his debt, and whether they know it or not, many of their ideas and insights are suffused with his."

Above: (seated) Dianne Ayers, Robert Judson Clark, Marcia Leitner (standing) Janet Marks-Geiser, Lee Jester, Michelle Nelson, Terry Geiser on October 21st, 2002 in Robert Judson Clark's library. (photo by Nancy Clark) Facing Page: (top) Robert Judson Clark during a presentation at the First Church of Christ, Scientist in Berkeley, CA. (photo by Paul Bockhorst) Facing Page: (bottom): The Princeton Exhibition of 1972. Below: Robert Judson Clark in 1982 working on his Thorsen House manuscript. (photo by Anthony Bruce)





# Head, Heart & Hand: Conference Workshops

Each year we offer those participants who can arrive early for the Arts & Crafts Conference the opportunity to not only study the Arts & Crafts movement, but to experience it with their own hands. Advance registration was required for these workshops, for the instructors have prepared special materials for each student. **Inquiries as to possible late cancellations should be made at the Arts & Crafts Registration Desk and not the instructor.** Please dress appropriately. Map on page 80.

**Please arrive five minutes early!**

**Designing a Landscape Plan**      **Paul Duchscherer**  
Friday 8:30 - 11:00am      Dogwood (10th fl. Sammons)

**Tile & Art Pottery Vase Decorating**      **Peg Morar**  
Peg Morar's Studio, Biltmore Industries  
*Directions:*

Take the glass elevator in the Vanderbilt Wing to the lowest level (Elaine's); exit to the right and down steps; cross the road and follow sidewalk to lower level of third building; entrance is through the lower covered walkway between the second the third buildings. Allow about 10 minutes for the walk.

**Tile Decorating:** Thursday 2:00pm - 5:00pm  
**Art Pottery Decorating:** Friday 9:30am-4:30pm

**Furniture Stains & Finishes**      **Dennis Bertucci**  
Part 1: Thursday 2:00pm - 5:00pm  
Part 2: Friday 9:00am - 11:30am  
Sammons Wing Storage Room

*Directions:* Walk almost to the Horizons Restaurant in the Sammons Wing, then follow signs into and thru the Service Hallway to your left (see map, pg. 80).

**Metalsmithing & Jewelry**      **Ron VanOstrand**  
Laurel - F/G (10th fl. Sammons)  
Thursday 2:00pm - 5:00pm or Friday 8:30am - 11:00

**Basic Textile Embroidery**      **Ann Chaves**  
Laurel - H/J (10th fl. Sammons)  
Friday 8:30 - 3:00pm





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For years the famed **Grove Park Inn**, overlooking Asheville, North Carolina, has been home to a mysterious guest -- a beautiful young woman in a flowing pink gown.

**The only problem – she's a ghost.**

Bruce Johnson, 2009 recipient of the Thomas Wolfe Literary Award, takes us back to August 27, 1918, to explore the mystery:

**Who was the Pink Lady and how did she die?**

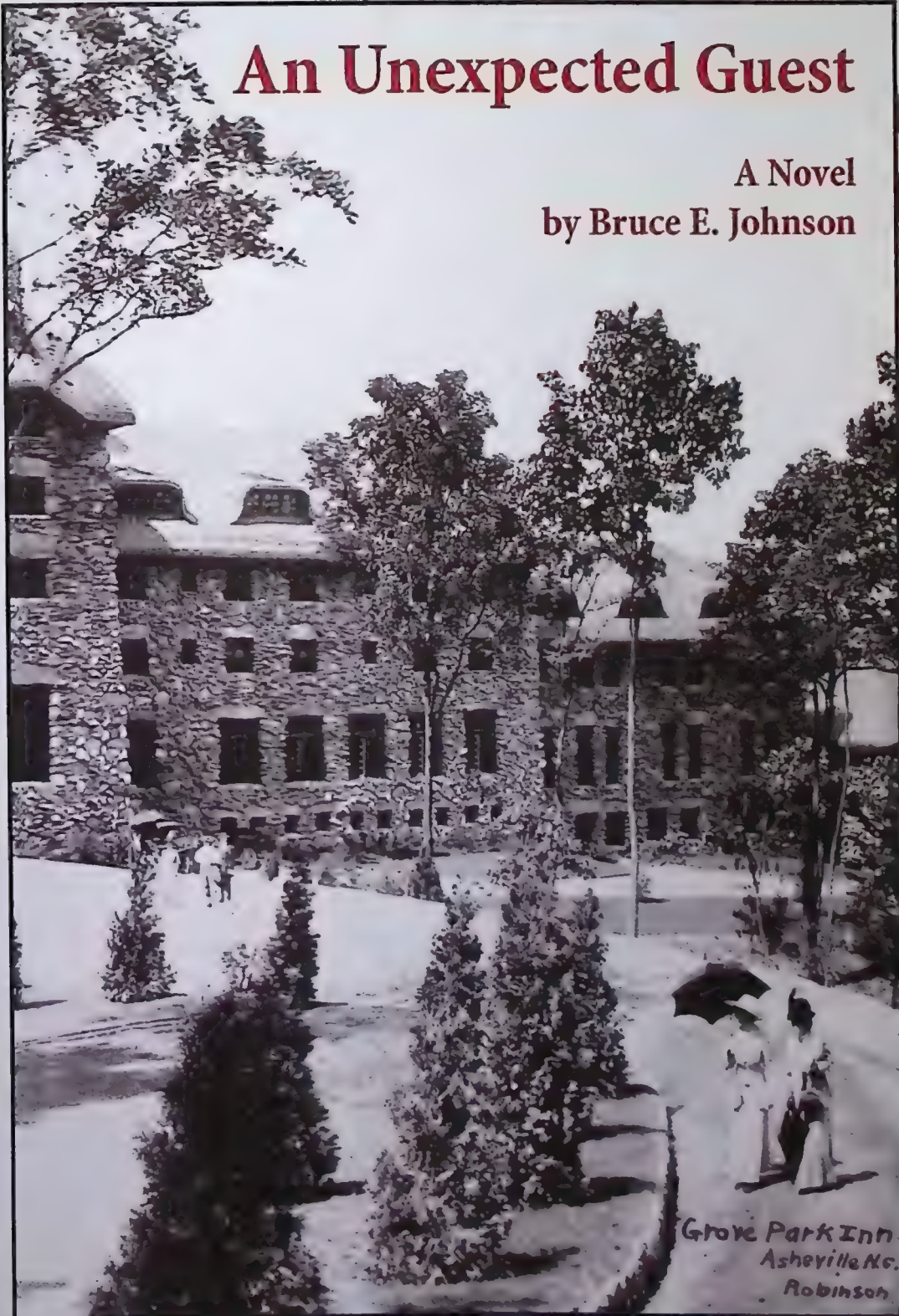
*Was it an accident?*

*Was it a suicide?*

*Or could she have been murdered?*

# An Unexpected Guest

A Novel  
by Bruce E. Johnson



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~ An Unexpected Guest ~



*The Palm Court staff viewed from the 6th floor.*



## Chapter 1

*The third floor Palm Court above the Great Hall occupies the center of the Main Inn. Extending to the roof, it is capped with an enormous skylight which admits an ocean of sunlight. The effect is a most delightful sun-parlor to be enjoyed on cool days, as well as a sitting-room for evenings.*

Frederick L. Seely, President  
Grove Park Inn, Inc.  
1918 Brochure

9:15pm  
Tuesday  
27 August 1918

She lay on her back, her long blond hair silhouetted by a small pool of blood slowly creeping out from beneath her head. He avoided looking at her eyes, bright blue eyes staring blankly at the skylight sixty feet above the Palm Court. Her long, delicate fingers quivered once, then slowly relaxed. He stood looking down at her, thinking he should check her neck for a pulse, but hesitated, somehow sensing there would be none.



## Jennifer Wentzel Designs

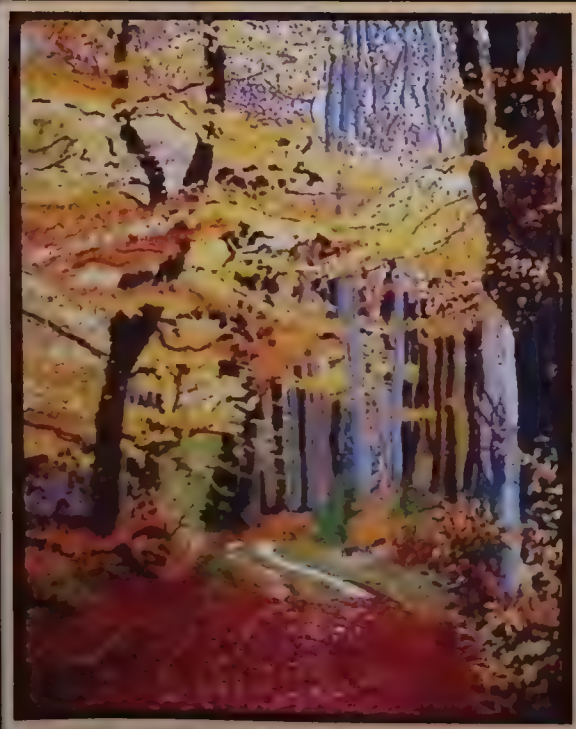


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~ An Unexpected Guest ~

*"Black boys don't touch no white girls," he could hear his mama say. "Never! They done lynched a boy down in Hazelhurst -- same age as you -- jus' cause his feet fit some ol' shoe they found near this dead white girl. Dragged 'im back to the place where she died, Robert, and done tied 'im to a tree. Then her daddy poured gasoline o'er him. Gasoline, Robert. He begged 'em for mercy, oh, lordy, how that boy begged 'em. But her ol' daddy just spit in his face, spit in his face, then set 'im afire. Set 'im afire, Robert. They all jus' stood there and watched 'im burn. Listened to that poor boy scream and watched 'im burn - burn 'til he died, Robert. You hear me? Burn 'til he died. Now don't you touch no white girls up at that fancy hotel.*

*Don't you touch 'em.*

*Never!"*

Robert looked around for someone, anyone, but the third floor atrium was deserted. Two long rows of wicker chairs, rustic rockers and oak planters stood facing each other, the chairs empty, their tufted, red leather cushions wiped clean of any dust. Dellie had cleared the tables of any glasses and polished the heavy Roycroft oak and copper ashtrays until they looked as new as the day they had arrived five years earlier.

*Mr. Seely accepted no less.*

The potted palms reaching upward toward the starry skylight rustled as an August breeze hurried through the open transom windows over the guest room doors, rushing up past the fourth, fifth and sixth floor balcony walls ringed with their stenciled friezes, frozen like figures on a Grecian urn.

*Up toward the skylight and freedom, cool freedom.*

*Run.*

*Escape.*



~ Bruce E. Johnson ~

A door carefully clicked shut somewhere down one of the upper wings, but no one appeared, no one stood looking down at Robert and the young woman in the pink dress who lay dying on the floor. Twelve inches of steel-reinforced concrete beneath her body had muffled any sound from the guests below in the Great Hall, guests gathered to watch the movie *Her Final Reckoning*, starring the beautiful Pauline Frederick.

*No one, Robert thought, probably even glanced up at the ceiling when she slammed into the hard tile floor, decorated with rugs Mr. Seely had ordered all the way from France.*

*"Don't touch no white girls," his mama whispered in his ear.*

*He had to find Mr. Seely.*

*"Never!"*

*Mr. Seely would know what to do.*

Scanning the deserted balconies above him, Robert slowly stepped back from the young woman in the pink dress, then turned and hurried to the night watchman's station near the elevator.

Hands shaking, he fumbled with the small brass key tucked into the pocket of his starched white pants, then opened the small, square door recessed into the wall. Inside he found a single brass light switch framing two ivory buttons.

He pushed the upper button, closed the door and locked it, hoping Mr. Seely would see the small white bulb now glowing in his office behind the front desk.



## A Note from Bruce Johnson:

Thanks for reading the first chapter of my new novel. Trust me, I'm more nervous about its debut here this weekend than I have been standing in front of any audience.

I first heard the story of *The Pink Lady* on one of my earliest visits to the Grove Park Inn, now more than twenty-four years ago. As an historian, I was skeptical at first, especially with no documentation to confirm the death of any young woman in the Palm Court. But the stories and the reports, none of which had then been published, shared so much in common that I could not casually dismiss the possibility that the Grove Park Inn was, indeed, haunted.

But it was not until I began to learn more about Fred L. Seely and his deteriorating relationship with his famous father-in-law, Edwin W. Grove, that the idea occurred to me for an historical novel, one taking place on the night of August 27, 1918, when Henry Ford and Thomas Edison were both staying at the Grove Park Inn.


Rest assured, *An Unexpected Guest* is not a supernatural ghost story. In fact, I don't think there are any ghosts in it. A few twists and turns, two chapters I'm not so sure my mother will approve of, and, hopefully, an entertaining read, especially for an Arts & Crafts collector who has been to the Grove Park Inn.

The books we have here this weekend just arrived a few days ago and are part of a limited first edition, signed and numbered run of just 500 books. What happens next, well..., that remains to be seen.

As always, I thank you for your support,

Bruce Johnson

For additional information, autographed gift copies and bookseller discounts after the Arts & Crafts Conference, please go to [www.AnUnexpectedGuest.com](http://www.AnUnexpectedGuest.com).



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# Some Books are to be Tasted, Others to be Swallowed, and Some Few to be Chewed and Digested - Francis Bacon

I was listening to a story on National Public Radio a few days ago regarding Barnes & Noble, Borders and other bookstores. The story line was this: Borders is going bankrupt because they failed to recognize the importance of electronic books. Barnes & Noble is thriving, not because their book sales are up 10%, but because sales of their Nook are up nearly 80%.

Electronic books.

The thought scared me.

As an Arts & Crafts collector, writer, researcher and publisher, the printed page has been as much a part of my life as the two worn fingers I type with. William Morris, Gustav Stickley, Elbert Hubbard - they all depended on the printed page to receive their information and convey their messages.

And so have I.

But are we headed down a path where, around the bend, you will be reading a future edition of this catalog on your Kindle or your Nook as you sit in the Great Hall?

Will getting a copy of the latest Arts & Crafts book, catalog or magazine simply be a matter of a quick download?

It would be easy for me to laugh, make a joke and declare that it will never impact you and me, just as many of us did when we were first introduced to email and websites.

Look where they have taken us....

I used to write long letters. In Februaries past my ear would ache at night after another day on the phone. Now I send and receive nearly a hundred emails a day. It has made me more efficient, causing me to comment the other day how I could not imagine organizing this conference without email. Just as Frank Lloyd Wright and Gustav Stickley prophesized, the email machine has freed me from boring, repetitive tasks and given more time to be creative.

And - so, I now have four websites....

Thus - I cannot dismiss ebooks as casually as I once might have.

But the thought still scares me.

I think.

- Bruce Johnson

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## Special Books For Sale at the Conference

**Exhibitor:** The Arts & Crafts Press

**Website:** artsandcraftspress.com

**Location:** 8th Floor Books Show

\_\_\_\_\_ *Beautiful Necessity: Decorating with Arts & Crafts*

\_\_\_\_\_ *Japanese Bath*

\_\_\_\_\_ *Greene & Green Masterworks*

**Exhibitor:** Jean Bragg Gallery

**Website:** jeanbragg.com

**Location:** Antiques Show

\_\_\_\_\_ *Newcomb College Arts & Crafts Catalog*

\_\_\_\_\_ *The Newcomb Style, Newcomb College Arts & Crafts and Art Pottery*

\_\_\_\_\_ *Painting the Town: The Woodward Brothers Come To New Orleans*

**Exhibitor:** Motawi Tileworks

**Website:** motawi.com

**Location:** 8th Floor, Hoover Room

\_\_\_\_\_ *Motawi Tileworks: Contemporary Handcrafted Tiles In the Arts & Crafts Tradition*

## Seminar Speakers Book Signings

Please check the signs on the 10th floor Books, Magazines & More Show for announcements of times of special book signings.

*Purcell and Elmslie, Prairie Progressive Architects*  
by David Gebhard, edited by Patricia Gebhard

*Behold the Day:*

*The Color Block Prints of Frances Gearhart*  
by Susan Futterman

*Let's Play* by the Gearhart Sisters

---

**Exhibitor:** Knock On Wood Publications

Bruce Johnson

**Website:** AnUnexpectedGuest.com

**Location:** 8th Floor Books Show

\_\_\_\_\_ *An Unexpected Guest*

\_\_\_\_\_ *Grove Park Inn Arts & Crafts Furniture*

\_\_\_\_\_ *Built For The Ages: A History of the G.P.I.*



# Dining at the Grove Park Inn Resort & Spa

## Thursday

### Breakfast:

Blue Ridge Dining Room  
(buffet only)  
6:30am - 11:00am

Great Hall Bar  
(continental breakfast only)  
7:00am - 10:00am

### Lunch:

Sunset Terrace  
at the Carolina Cafe  
10:00am - 4:00pm

Magnolia Lounge  
11:30am - 5:30pm

Spa Cafe  
10:00am - 6:00pm

### Dinner:

Blue Ridge Dining Room  
4:00pm - 9:30pm

Sunset Terrace  
at the Carolina Cafe  
6:00pm - 9:30pm

Horizons \*  
6:00pm - 9:00pm

For dining reservations  
or  
additional information,  
please call  
extension 1010.

Reservations  
are suggested for dinner.

In Room Dining  
Daily  
6:30am - Midnight  
Ext. 1515

## Friday

### Breakfast:

Blue Ridge Dining Room  
(buffet only)  
6:30am - 11:00am

Great Hall Bar  
(continental breakfast only)  
7:00am - 10:00am

### Lunch:

Sandwich Cart: 10th floor  
Vanderbilt Wing Foyer  
11:30am - 5:00pm

Sunset Terrace  
at the Carolina Cafe  
10:00am - 4:00pm

Magnolia Lounge  
(sandwiches & beverages)  
11:30am - 5:30pm

Spa Cafe  
10:00am - 6:00pm

### Dinner:

Blue Ridge Dining Room  
Seafood Buffet (\$32.95)  
5:00pm - 9:30pm

Sunset Terrace  
at the Carolina Cafe  
5:00pm - 9:30pm

Horizons \*  
6:00pm - 9:30pm

## Saturday

### Breakfast:

Included in G.P.I. A&C  
Weekend Package; please  
present room key at the:

Blue Ridge Dining Room  
6:30am - 10:30am (buffet)

Sunset Terrace  
at the Carolina Cafe  
6:30am - 10:30am (buffet)

Great Hall Bar  
(continental breakfast only)  
7:00am - 11:30am

### Lunch:

Sandwich Cart: 10th floor  
Vanderbilt Wing Foyer  
11:30am - 5:00pm

Soup & Sandwich Specials:  
Sunset Terrace  
at the Carolina Cafe  
11:30 - 4:00pm (\$16.95)

Blue Ridge Dining Room  
11:30 - 3:30pm (\$16.95)

Magnolia Lounge  
(sandwiches & beverages)  
11:00am - 4:00pm

Spa Cafe  
10:00am - 6:00pm

### Dinner:

Blue Ridge Dining Room  
Prime Rib Buffet (\$32.95)  
5:00pm - 9:30pm

Sunset Terrace  
at the Carolina Cafe  
5:00pm - 9:30pm

Horizons \* 6:00 - 9:30pm

## Sunday

### Breakfast:

Included in G.P.I. A&C  
Weekend Package; please  
present room key at the:

Blue Ridge Dining Room  
6:30am - 10:00am (buffet)

Sunset Terrace  
at the Carolina Cafe  
6:30am - 10:30am (buffet)

Great Hall Bar  
(continental breakfast only)  
7:00am - 11:30am

### Brunch:

Blue Ridge Dining Room  
11:00am - 2:00pm (\$32.95)

### Lunch:

Sandwich Cart: 10th floor  
Vanderbilt Wing Foyer  
11:30am - 3:30pm

Sunset Terrace  
at the Carolina Cafe  
11:30am - 4:00pm

Spa Cafe  
10:00am - 6:00pm

### Dinner:

Blue Ridge Dining Room  
5:00pm - 9:30pm

Sunset Terrace  
at the Carolina Cafe  
6:00pm - 9:30pm

\* Men's jackets (no tie)  
requested (not required) at  
Horizons.



# American Art Pottery Association Convention To Be Held In Philadelphia



The American Art Pottery Association's 31st annual convention will be held in Philadelphia from April 28th through May 1st of this year. Activities will include a two-day pottery show and sale, art pottery auction, seminars and tour. The convention will be headquartered at the Sheraton Bucks County Hotel in Langhorne, Pennsylvania, located near I-95 and Route 1.

The country's greatest two-day pottery show and sale, featuring 45 pottery dealers from throughout America, will be held at the headquarters hotel on Saturday, April 30th and Sunday, May 1st. The sale will feature American and European art pottery, along with contemporary pottery. The event opens to convention registered members for a private viewing and sale on Saturday from 11:00am – 12:00 noon. The show and sale will be open to the general public from Noon – 5:00pm Saturday, and from 11:00am – 4:00pm Sunday. Admission is \$6.00 per person for non-convention registered members and the general public. Activities scheduled as part of the show include hourly prizes and "Booth Chats," plus a pottery identification table on Sunday.

The live and on-line auction, featuring more than 350 pieces of vintage and contemporary art pottery, will be held Friday, April 29th at 4:30pm at the headquarters hotel. The auction will be conducted by Peter Gehres. The auction preview and author book signing event will begin at 2:30pm.

The first seminar will feature author Ken Forster, focusing on American pottery made between 1870 and 1955 that was considered "non-commercial," such as wares made or decorated by people in recreation, education, government, therapeutic, philanthropic or social rehabilitation programs, as well as at Native American pueblos and Arts & Crafts communities. The presentation will feature items from the author's own collection.

For the second seminar, Riley Humler, Rookwood pottery expert, Auctions at Rookwood, LLC auction manager, former gallery director at Cincinnati Art Galleries, and Antiques Roadshow appraiser, will discuss one of his favorite topics, Rookwood Pottery created during the 1920s. The seminar will include a discussion of glaze lines, artists and changing styles during that decade.

The convention will also include an afternoon tour on Thursday, April 28th to the Trenton City Museum, located in the magnificent 1848 Ellarslie Mansion. The private, guided tour will cover the museum's extensive collection of ceramic and porcelain wares, plus two special exhibits. Very affordable convention attendance packages and day rates are available. All events are open to the public.

**For more information, please contact:**

**Arnie Small, President, American Art Pottery Association**  
**Phone: 609.407.9997    PotsInACNJ@aol.com    www.AAPA.info**

*Be sure to visit the American Art Pottery booth on the 10th floor of the Books, Magazines & More Show and see their display "American Art Tiles" in the Great Hall.*



# Antiques Exhibitor Directory

**Antique Articles**  
**Sandie Fowler & Wendy Harvey**  
 167 Pleasant St.  
 Dunstable, MA 01827  
 (978) 649-4983  
 artiles@earthlink.net  
 antiquearticles.com

**Arrandale Galleries**  
**Michael & Susan Maxwell**  
 2 Pine Tree Road  
 Asheville, NC 28804  
 (516) 602-9846  
 arrandale@gmail.com

**Art Moderne**  
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**California Historical Design**  
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 Berkeley, CA 94703  
 (510) 647-3621  
 gus@acstickley.com  
 acstickley.com

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 P.O. Box 771  
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 (740) 779-3300  
 (fax) 779-3273  
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 dardhunter.com

**Knock On Wood Publications**  
**Bruce Johnson**  
 25 Upper Brush Creek Rd.  
 Fletcher, NC 28732  
 (828) 628-1915  
 (fax) 628-4070  
 bj1915@charter.net  
 arts-craftsconference.com

**Jane Powell**  
**House Dressing**  
 2708 Sunset Avenue  
 Oakland, CA 94601  
 (510) 532-6704  
 (fax) 261-5870  
 hsedressing@aol.com  
 bungalowkitchens.com

**David Rago Auctions, Inc.**  
**Eliane M. Talec**  
 333 N. Main Street  
 Lambertville, NJ 08530  
 (609) 397-9374  
 (fax) 397-9377  
 info@ragoarts.com  
 ragoarts.com

**Roycroft Campus Corporation**  
**Christine Peters, Exec. Dir.**  
 31 South Grove Street  
 East Aurora, NY 14052  
 (716) 655-0261  
 (fax) 655-8498  
 cpeters@roycroftcampuscorp.com  
 roycroftcampuscorporation.com

**Southland Log Homes**  
**Mike Loy**  
 7521 Broad River Road  
 Irmo, SC 29063  
 (803) 407-4601  
 (fax) 781-5128  
 mloy@southlandloghomes.com  
 southlandloghomes.com

**Southern Highland Craft Guild**  
 Folk Art Center: Blue Ridge Parkway, Milepost 382  
 P. O. Box 9545  
 Asheville, NC 28815  
 (828) 298-7928  
 (fax) 298-7962  
 guildcrafts@craftguild.org  
 southernhighlandguild.org

**The Stickley Museum at Craftsman Farms**  
**Heather Stivison, Ex. Dir.**  
 2352 Rt. 10 West #5  
 Morris Plains, NJ 07950  
 (973) 540-0311  
 info@stickleymuseum.org  
 stickleymuseum.org

**Style 1900 Magazine**  
**Jennifer Strauss,**  
**David Rago**  
**Co-Publishers**  
 199 George Street  
 Lambertville, NJ 08530  
 (609) 397-4104  
 (fax) 397-4409  
 info@style1900.com  
 style1900.com

**WNC Historical Association**  
**Smith-McDowell House**  
 283 Victoria Road  
 Asheville, NC 28801  
 (828) 253-9231  
 wnchistory.org

**Turn of the Century Editions**  
**The Parchment Press**  
**Peter and Janet Copeland**  
 132 Marston Ave.  
 Eau Claire, WI 54701  
 (715) 514-2707  
 parchmentpress@aol.com  
 turnofthecenturyeditions.com



# Books, Magazines & More Show

## 8th Floor Exhibitors

Turn of the Century Editions  
Parchment Press

Dard Hunter

*Entrance to  
Antiques Show*

The Arts & Crafts Press

*Style 1900 Magazine*

David Rago Auctions

Brown Pottery  
Demonstration

*American Bungalow  
Magazine*

Crown Point Cabinetry  
(in alcove)

*Old House Interiors  
Arts & Crafts Homes  
Old House Journal*

Stickley Museum at  
Craftsman Farms

Roycroft Campus  
Corporation

Southern Highland  
Craft Guild

Knock On Wood  
Publications (alcove)

**SILENT AUCTION**  
(alcove)

*Stairs and Elevator  
to 8th Floor*

## 10th Floor Exhibitors

### Sandwich Cart

American Art Pottery Association

Authors Book Signings

Jane Powell,  
author

*Door to  
Great Hall*

Southland  
Log Homes

Smith-McDowell  
House / WNC  
Historical Assoc.

*Cottages &  
Bungalows*

Grovewood  
Gallery

Roycroft  
Foundation



# Arts & Crafts Antiques Show

Michael Hingston	Phil Taylor Kathy Taylor	Carol Eppel Antiques
Jean Bragg Katherine Lochridge	Water Service Seating Area	Barbara Gerr Antiques: Heartwood: Don Marek Arnie Small Barbara Gerr
Craig McIlwain	Norman Silverman Julie Silverman	Carl Sloan Julie S. Fraser
Dreamlight Arts & Crafts Gallery: John Connelly	Dalton's American Decorative Arts: David Rudd Debbie Goldwein	Roblyn Antiques: The SHED Antiques Diane Cole Robert Noble Lynda Cunningham Joan Dessureau
Circa 1910 Antiques: Jim West Jill West		David Surgan Sandra Surgan
	Tony McCormack	Dod Stewart

# Grand Ballroom, Vanderbilt Wing

Mark Sample		Tom Gay		The UPS Store		Jack Papadinis		Karen Redinger	
Michael and Susan Maxwell				John Bremner					
Nancy Hunt	Vintage Transport Services:	California Historical Design:		Gus Bostrum				Seaside Mission:	
Raymond Hunt	Robyn Jackson							Larry Delehanty	
Titus Omega:	Vimax Antiques:			Joe Tunnell				Kristel Stowik	
John and Anna Featherstone-Harvey	Victor Weitz Maxine Weitz							Emerson Manning	
	Voorhees Craftsman:	Michael FitzSimmons Decorative Arts						J & G Antiques:	
Wagon Wheel Antiques:	Steve Voorhees							Oberkirsch Designs:	
Paul Wollmer				Jean Oberkirsch				Gene Zwiefel	
JoAnn Woodall	Mary Ann Voorhees							Mark Oberkirsch	
		Tina Richey						Art Moderne:	
		Mark Richey						John Jung	
Steve Thomas	Crones Collectibles:	Steve Schoneck		Bruce Austin					
	Meg Chalmers							Deborah Kolombos	
Deborah Bassett	Judy Young	20th Century Art & Design						John Herrmann	
Eastwood Gallery:		John Toomey		Don Treadway					
Brian Smith	Cameron Quintal	Lucy Toomey						JMW Gallery:	
								Jim Messineo	
Antique Articles:		Joyce Bennett		Clinker Press				Mike Witt	
Sandie Fowler	Wendy Harvey	Art Accardi		Andre Chaves		Tim Hansen			
				Ann Chaves		Dianne Ayres			



# Contemporary Craftsirms Show

## 8th Floor Vanderbilt Wing

Friday 1:00 - 6:00pm

Saturday Noon - 6:00

Sunday 11:00am - 4:00

David Nunley  
Keith Wiesinger

Door Pottery:  
Scott Draves

Fine Lines:  
Sandra Newman and Joseph Ebler

### Coolidge Room

Debey Zito and Terry Schmitt  
Evan Chambers  
Ron VanOstrand  
Arts & Crafts Textiles:  
Dianne Ayres and Timothy Hansen  
Cold River Furniture:  
Peter and Marcie Maynard

### Eisenhower Room

Kennebec Company:  
Dave Leonard  
Amy Miller: Trimbelle River Studio  
Dan Cooper: Cottage Lace  
Leftwich Art Pottery  
Chris Powell Pottery

### Hoover Room

Ephraim Faience Art Pottery  
Caledonia Studios: Tedd Colt  
Old Ways Ltd.: Ian Hunter  
Motawi Tileworks

### Roosevelt Room

Archive Edition Textiles  
Art of the Craft: Robert Hause  
Pewabic Pottery

### Woodworking Demonstration:

Chuck Conner (pg. 24)

### Taft Room

Robert Taylor, coppersmith  
Dianne Lee, stained glass  
Greg Paolini, woodworker  
Paul Unks, Curtis prints

FMG Design:  
Frank Glapa

Leigh  
Davenport

L.A. Witkowski  
Art Tiles

MWM  
Lighting

Richard Weigand

Arts & Crafts  
Hardware:  
Gerald Rucks

Arts & Clay Co.  
Art Accardi

Clark House Pottery:  
Bill and Pam Clark

Penni Lowry

Craftsman Hardware:  
Chris Efker

Voorhees Craftsman:  
Steve and  
Mary Ann Voorhees

Laura Wilder

Glenn Pankewich

Eric Olson

Maggie Jones

Paul Katrich

Persian Carpet

Karen Hovde

Star Kilns

Bungalow Bob's Pet Designs

Linda Caristo

### Wilson Room Demonstrations

Furniture Care and Repair  
with Dennis Bertucci (pg. 24)

Jewelry Demonstration  
with Todd Hawkinson (pg. 24)

Dennis  
Bertucci

Todd  
Hawkinson

Ann  
Powell

Hog Hill  
Pottery

Country  
Thyme

Tom  
Herman

### Seating Area

Guildcraft  
Carpets

Old California  
Lighting

Natalie  
Richards

Rob Kleber  
Woodworker

Mission Guild Studio



# Behind the Scenes

Bruce Johnson, Conference Director  
 Sarah Urquhart, Registration  
 25 Upper Brush Creek Road  
 Fletcher, NC 28732  
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 bj1915@charter.net  
 www.arts-craftsconference.com

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President & CEO  
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 Freda Baker (#4082) Luci Smith (#4083)

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 544 Haywood Road Asheville, NC 28806  
 prepress@brprinting.com www.brprinting.com

## Quick Finder

Agenda, Friday - 10.	Seminars, Sunday - 52.
Agenda, Saturday - 34.	Silent Auction - 18.
Agenda, Sunday - 50.	Small Groups - 14.
Art Museum - 32.	Tours, Bilt. Industries - 28.
Book Club - 22.	Tours, G.P.I. - 12.
Demonstrations - 24.	Tours, House - 20.
Dining - 66.	Workshops - 56.
Seminars, Friday - 26., 30.	
Seminars, Sat. - 36., 42.	

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# Index to Advertisers

Amer. Art Pottery Assoc.	17.	Minwax	44.
American Bungalow	31.	Mission Guild	37.
Andrus, Mitchel	6.	Mission Motif	40.
Archive Edition Textiles	4.	Modern Bungalow	35.
Art of the Craft	5.	Morosco Architects	56.
Arts & Crafts Homes	1.	Motawi	12.
A&C Period Textiles	19.		
		Nest & Company	22.
Bradbury & Bradbury	23.	Old California Front Cover	
Bungalow Bob	22.	Old House Journal	1.
Ca. 1910	33.	Paint by Threads	60.
Calidonia/T. Colt	13.	Paolini, Greg	21.
Cal. Historical Design	3.	Papadinis, Jack	37.
Chambers, Evan	18.	Pasadena Heritage	64.
Chatsworth Antiques	71.	Persian Carpet	27.
Chicago Arts & Crafts	37.	Pewabic Pottery	30.
Clark House Pottery	32.		
Cold River Furniture	18.	ReMax Realtors	42.
Craftsman Auctions	39.	Roblyn Antiques	11.
Craftsman Farms	48.	Rodale, Kevin	24.
Craftsman Hardware	13.	Rookwood Pottery	38.
Crown Point	2.	Roycroft Campus	41.
		Roycroft Inn	8.
Dallas Museum	47.		
Dalton's	9.	Seven Fingers	42.
Door Pottery	25.	Southern Highlands	29.
		Southland Log Homes	29.
Eastwood Gallery	37.	Stickley Company	7.
Ephraim	13.	Stickley Exhibition	47.
		Style 1900	43., 45.
Fair Oak	16.	Surgan, David	16.
FitzSimmons, Michael	51.		
Fine Lines	25.	Taliesin	53.
FMG	25.	Taylor, Gordon	61.
		Taylor, Robert	21.
Gerr, Barbara	15.	Thomas, Steven	20.
Groveswood Gallery	28.	Tiger Rug Back Cover	
		Titus Omega	32.
Hog Hill	21.	Twin Cities Show	37.
Immortal Piano	61.		
Just Art Pottery	61.	Unks, Paul	21.
Landmark Properties	60.	VanOstrand, Ronald	19.
Lexington Park Antiques	71.	Virginia Mountain	23.
Mettle Works	25.	Wentzel, Jennifer	60.
MWM Lighting	51.	Wilder, Laura	22.
McCloud, Kelly	33.	Zito, Debbie	19.

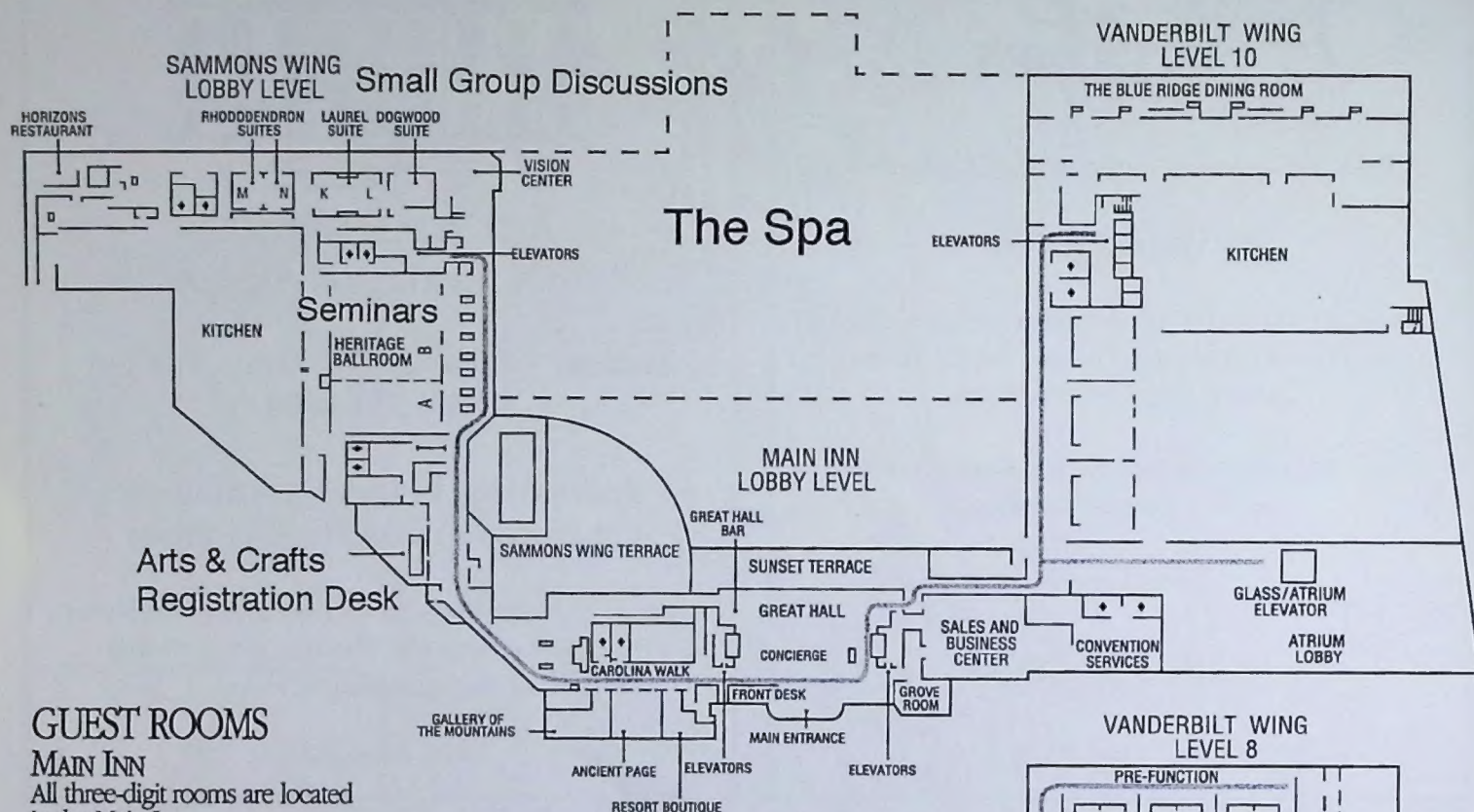
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Dogwood Suite

Laurel Suite

Rhododendron Suites

### MAIN INN

Lobby Level

Grove Room

### VANDERBILT WING

Presidents: (Level 8)

Coolidge Suite

Eisenhower Suite

Hoover Suite

Roosevelt Suite

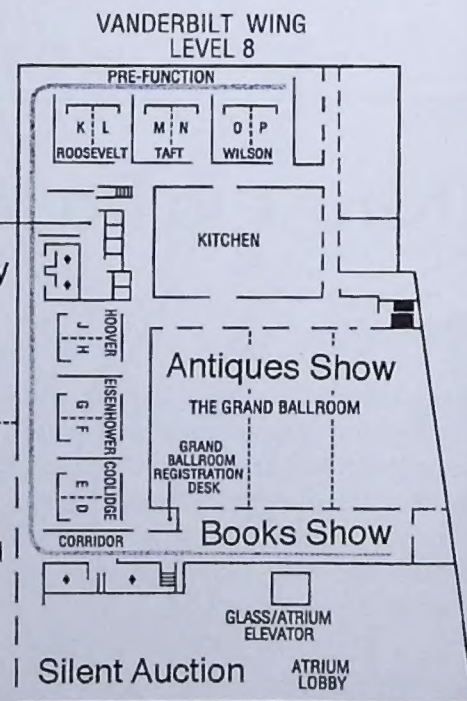
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Wilson Suite

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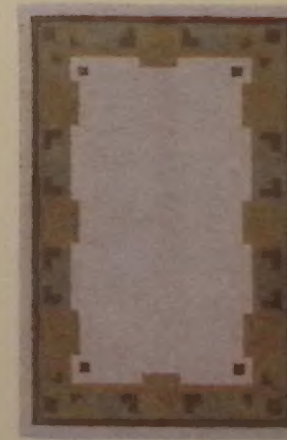
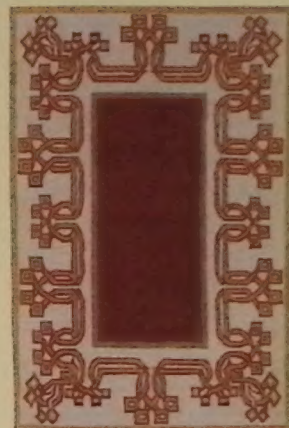
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# An Unexpected Guest

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by Bruce E. Johnson

(See page 57)

